

B-BOOK
BY:
M dot Strange



Edited by: Rakel Musicbox
Ghetto layout by: M dot



This book is written by me, "M dot Strange" Who the fuck am I?! Just some guy really... I can't remember who wrote this bio but it wasn't me...

When M dot Strange touched down in Park City, Utah for the Sundance Film Festival in January 2007 for the world premiere of his first animated feature, *We are the Strange*, thousands of Internet-obsessed teens and twentysomethings already knew more about the film than any buyer at the festival. For months M dot had been leaking footage and behind-the-scenes featurettes of the film to YouTube, and once he was accepted to Sundance he put up the trailer. It got 500,000 views in four days. Not bad for a guy who made a movie in his bedroom. With a love for 8-bit video games and stop-motion animation, the San Jose-based M dot has been honing his bizarre brand of stories since the late '90s. "I've never taken a film class or an art class ever," he says. "I learned everything through the Internet and reading books — the Internet was my film school." M dot is currently working on his next animated feature film - a 3d Samurai film entitled *Heart String Marionette* due for completion in Q1 2011.

M dot Strange is also an electronic musician and rapper who has produced 19 albums in the past ten years... he also has a bike.

Awards and Accolades from my 2007 film

Official Selection, 2007 Sundance Film Festival
Animated feature film "*We are the Strange*" chosen over 3000 other entries to premiere at the festival.

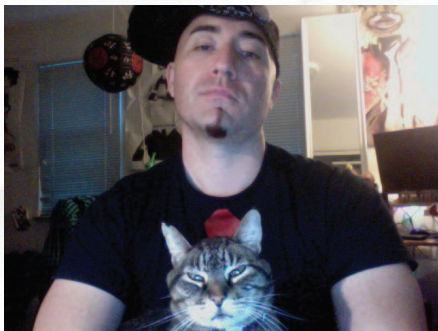
Animated feature film "We are the Strange" beats out studio films from Japan and Korea to win the following two prizes.

Golden Prize, Most Groundbreaking film
2007 Fantasia Film festival, Montreal

Silver Prize, Best Animated film
2007 Fantasia Film festival, Montreal

25 New Faces of Independent Film, Filmmaker Magazine 2007

Best Director, Best Feature Film, HDFEST, 2007



I play with dolls.

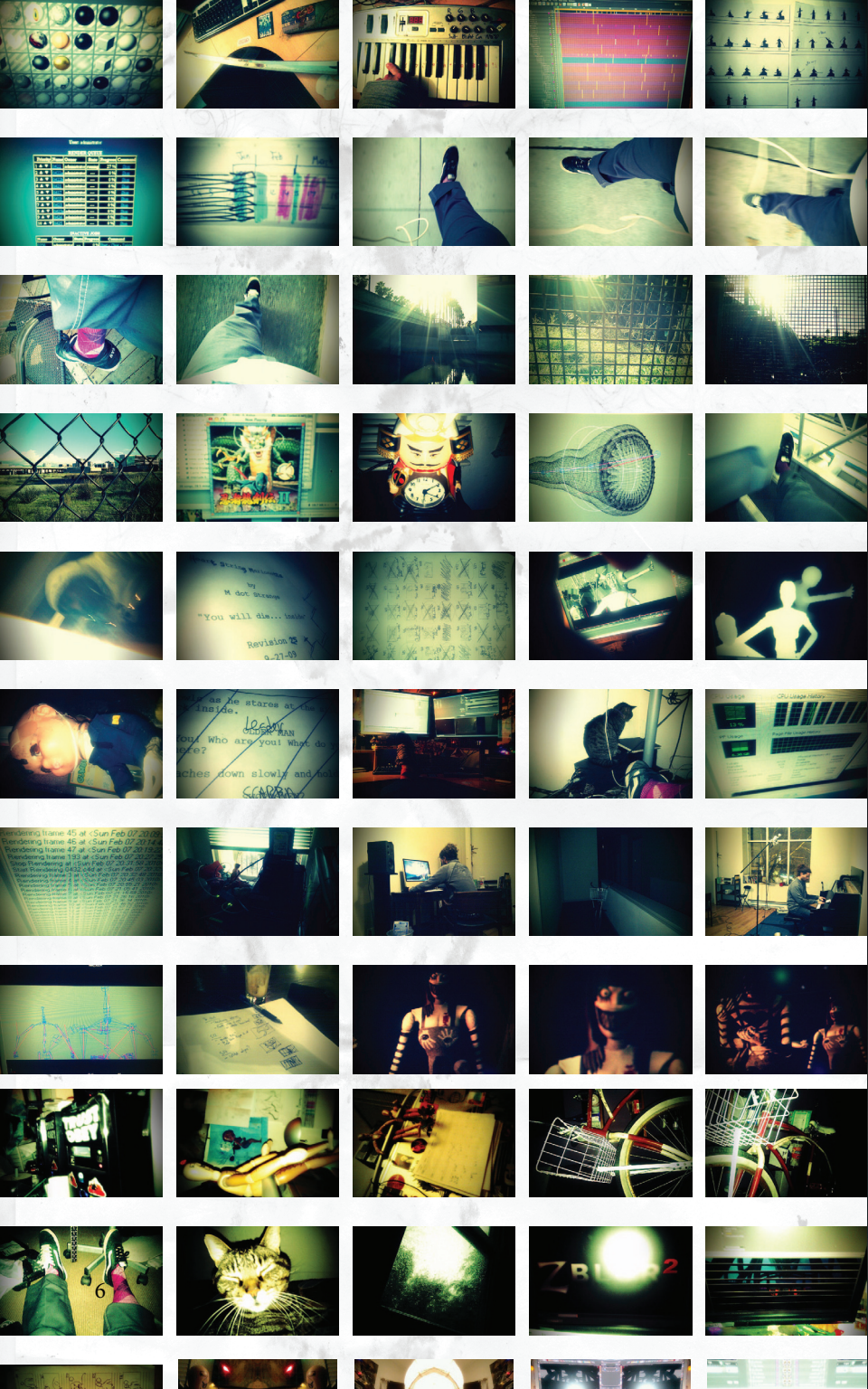
I have a cat.



I make CRAZY mutha-fuckin full length animated films by myself... or well... with my cat.

I have a bike.







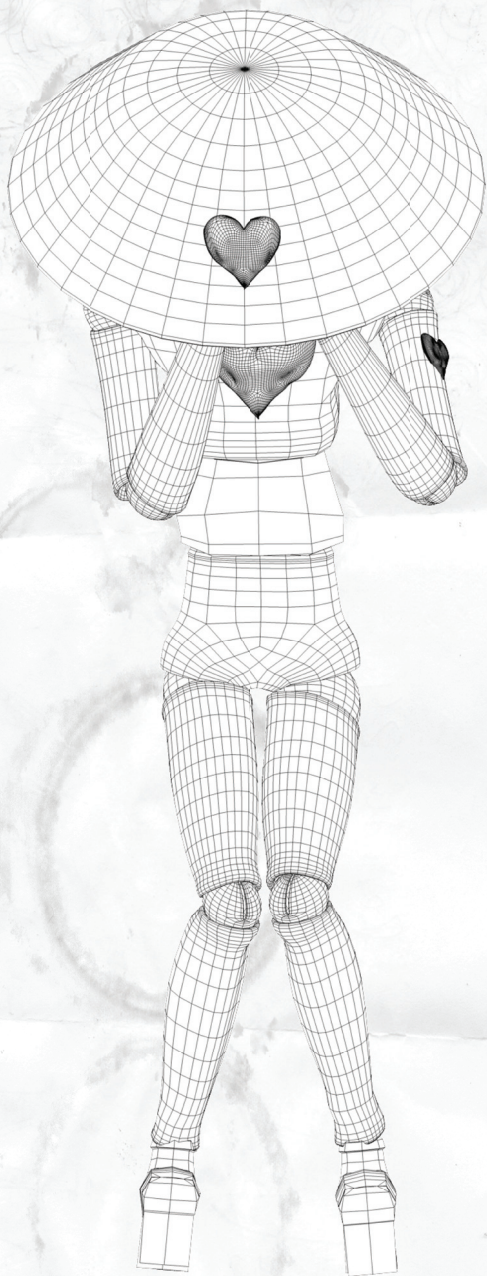
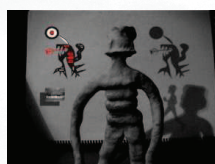
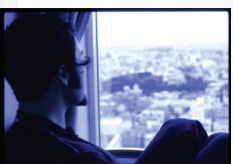
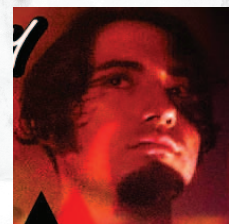
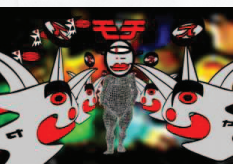
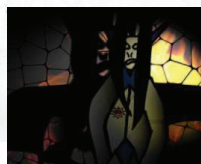
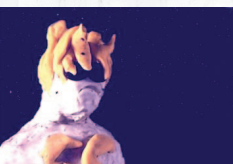
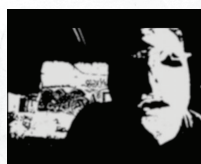
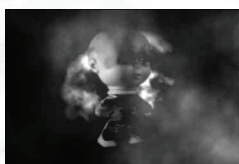
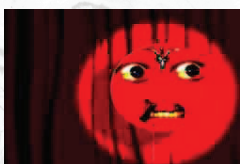


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CHAPTER 1

I M DOT STRANGE



As shocking as it may seem I haven't always been "M dot Strange". This persona is actually my fourth try. I was born as Michael, then when I first started making films and music I used the name "SomeGuY", then after being exploited because of that name and getting frustrated with film stuff I shifted focus to music for a bit and became "Agent2a03" whilst doing more animation and eventually became "M dot Strange".

We have no choice as to the name we're born with, we're stuck with that name. There's lots of stuff attached to that name. We have usually made tons of mistakes as that person and our old friends and family seem to enjoy reminding us of those mistakes. So what if you want to change? What if you want to be someone else? Be something else? Having that old name constantly reminds and reinforces what we are as dictated by the past and other people's perception of who/what we are.

But what if you don't want to be who/what your past and everyone around you says that you are? By being addressed by that name and responding to that name it almost reinforces that past, it reminds us of our failures and past limitations.

When people talk about "making a name for yourself" they usually mean to go out and make your original name well know or something, but I believe in literally MAKING A NEW NAME



12 *A young pompous me with my clothes hanger art piece 0_o*

FOR YOURSELF! One that you choose, not one that is chosen for you. A new persona that you get to build. Most of us do this with our online names already, but I took it a step further.

It's all about creating your own myth. Your new name is your new hero, a hero whose mythology you will write into history through your actions. I look at "Mike" as some loser. He really never did anything except act like a lil bitch. He was so full of himself for



I spent a lot of time alone in ponds, forests, and creeks



An early handmade monster (Note the real crab claws for arms)

no reason at all, he hurt himself for really stupid reasons and other people as well. I don't like him at all. He's not who I want to be, so I decided to not be him anymore. I created new personas. Let's take a look at these personas.

So it's in third person since I'm M dot now. So this is M dot looking back at these people he heard about.

Michael: Was never a normal child as he had some quirks about him. He hid under a table for the first whole week of Kindergarten. He ran home and cried when a girl called him a "thug" even though he didn't know what it meant. He had a multicolored leaf that he admired and treasured until a teenage friend tore it up making him cry. He brought live toads with him when he went to visit friends and enjoyed the fact that they were scared of them because they thought that they caused warts. He was an unofficial girlscout, as his mom and sister dragged him to girlscout campouts, as dad was not around. He hid in the tent until all the girls ran off, then he would traipse around the forest by himself. He once witnessed the horror of girl scouts rapping next to a campfire, doing a cover to JJ Fad's supersonic they did called "Super Girlscouts". He later found the lyrics sheet and stole it to provide nonstop laughs for years to come. On one girlscout campout he found a dead snake in the street, he took it home and put it in the freezer, then he would take it to school everyday and throw it at girls and anyone else who was scared by it, then take it back home and put it in the freezer. He would cry and beg at the toy store for Transformers. He stopped going to school fulltime in the 3rd grade and instead spent his time in the library reading about dragonflies and frogs, which later branched out to all insects, reptiles and amphibians until the kitchen was filled with tanks containing live frogs, snakes, lizards, tarantulas, trapdoor spiders, dragonfly nymphs etc. Roller skating was another favorite pastime.

He was molested and abused by a babysitter, which led to later emotional disturbances. The babysitter would force him to perform sexual acts on her and when he fought back she would lock him outside of the front gate of the house and tell him "The boogeyman was going to get him". He would stay out there crying trying to reach the latch on the gate, to no avail. He could only get back in when a stranger walked by who would open it

for him. With his one friend who taught him about how to be a man at age 10 he became a baseball fan and one of their bizarre macho rituals was denting soup cans by head-butting them. Later to shock and intimidate other kids these two would crush snails on their foreheads, as they took pride in being weirdo maniacs that terrified other people. He routinely saw UFOs as a child and many other strange things, both alone and with his friends. He enjoyed singing in the glee club and the church choir as a child. As a fugitive for the school district he was assigned a truant officer who, with a few school district police officers, made it their job to force Michael to go to school. He hid in trees, slept on the roof of the house, in the trunks of abandoned cars to avoid them. His greatest feat was rubbing vasoline on his arms to escape their grasp.

During this time he became interested in making explosives. He spent hours at a time making pipebombs in his room out of brass doorknobs which he exploded in the neighborhood and the neighbors would say "IT'S the damned Michael again, he's going to blow up the neighborhood!" Another pastime was fishing for cockroaches from the sewer grate, then torching them with a hairspray flamethrower. He also became interested in baseball. To practice he picked oranges then went to a field next to an expressway. He would wind up like a pitcher, whilst trying to hit the passing cars with oranges. Meanwhile his best friend drank 40s at age 12. When it was rainy they would switch to mud-balls. His greatest success was hitting a guy driving a van in the face. Since he was interested in baseball, but didn't have a dad to practice with, he built a chicken wire structure to practice pitching into with a tennis ball, filled with pennies, to increase his arm strength. He would throw a ball up and hit it, retrieve it and repeat.

When he was 12 he was very short and fat. He returned to school briefly each year only to drop out again. When he was 12 and in school he was picked on, since he looked funny and fit into no ethnic or social group. He had no friends. He wasn't white and rich so he didn't hang out with the "white" kids, he wasn't mexican enough to hang out with the cool mexican kids, so he ended up with a Vietnamese kid, a Japanese kid and a Samoan kid. One day in class a white kid kept pick-

ing on him. Said kid filled the hood of Mike's sweater with sugar whilst in class, then dumped it on his head. After class Mike tried to fight back against the bigger kid but was beat up with his nose broken, which he had to get re-broken and fixed at the doctor's. He swore to get revenge. He played little league briefly and learned to appreciate the phrases "how gay" and "Get your head out of your ass" from his coach, who bragged about going to the club with his "hair like Booker" and picking up on and banging hot chicks. The coach once had his adult film star friend "Scott



BFF



My sister and I one Xmas

Irish" visit our baseball practice. He said "He has the best job! Gets paid to bang hot chicks." One of his teammates who was in a famous gang was arrested for murder, so the team lost its short-stop. After missing school from grades 3 - 10, he returned to high school in the 11th grade. At that time one his favorite pastimes was making crank calls and his crank call tapes were quite popu-



An early monster island set that I made: I LOVED Godzilla and other monster movies



What a weirdo?! I always made up my own halloween costumes and could never really explain to anyone what I was 0_0

lar with friends, as that's what he did every night after school with his one friend. In high school he made a few new friends being a baseball player. Mike quit baseball after discovering the act of copulation. On three different occasions, with two of them being on school grounds, he used cups of urine as weapons, throwing them into the faces of his victims. At the same time he had a writing class, wherein there was creative writing, in which he wrote about his horrible true urine attacks and the teacher thought it was so great that he read it in front of the whole class, not knowing it was all true. He was an angry, vengeful boy. He also used to "handle" people's cars,



I still wear that shirt today 0_0



Communion time with my friend Tomas, R.I.P. homie



My coveted Bullfrog

meaning he would put Dog Poo in a ziplock bag, then would use the bag like an inside out glove to shove it under the handles of his victims' car doors, so when they went to open their cars they could get a hand full of Poo. He also mixed his love of explosives with the evil of Poo when he fashioned Poo-bombs, which consisted of an M-80 with a cigarette timer taped onto a paper bag filled with poo. of his most heinous attacks he placed the Poo-bomb outside of someone's door and lit the cig. Then he and his friends threw oranges at the house so that the people would open the door and come out. A short time after they did, the Poo-bomb exploded, spreading poo particles into the house and all over the people. A car chase ensued and the police got involved. There was also pepper spray.

At age 15 he joined Gold's Gym and became obsessed with weightlifting. He felt small and weak since he was picked on earlier in life, so he wanted to be big and strong. After a few years he became big and strong and was picked on no longer. Soon he was as big as a bear, which was impractical when he had to take tennis and volleyball classes in college, so he began to slim down. One of his friends borrowed his grandma's video

camera and when hanging out one night, together they filmed one of their pudgier yet more athletic friend doing a martial arts routine and that was the first "skit" he ever made. Afterwards they drove around yelling at people and filming it. Following this they started making more and more skits until they made their first short film named "Hostile Head" about a severed head that was also a serial killer.

On the weekends Mike and his burly workout partners would drive up to speed metal shows in San Francisco, Oakland or Berkeley. They would drink "Ultimate Orange" which has since become a banned stimulant. They would mosh all night. They went to the shows to listen to the music and to hurt people. Mike stopped after a night where he kept smashing this little guy with a beanie into the floor because after the show he went outside with that doods blood on his shirt only to see that the dood sitting outside had taken his beanie off and it was in fact a petite girl with short hair. At this point he was an angry, hateful person. On one occasion, whilst drunk, he assaulted a punk rock couple by double clothesline and threw bottles at their house, threw a peeing man over a fence at a party, hurt his friends, got stoned out of his mind and drank till he passed out. When he was 18 he listened to the Pantera song "Walk" for 24 hours straight whilst drinking 40s one night and screaming at some girl he didn't even know till she cried and left. He was also suspended in junior college for "conspiring against an instructor", at which point the superintendent commented that he had "Rebellious body language". Throughout all of that Mike was still making short films and skits with his friends. One of his friends showed the teacher of the psychology classes at the college and the teacher said "You guys need help." but Mike and his friends just thought it was funny.

Whilst being particularly drunk at a house party Mike found himself terrified by a man who had just got out of prison. Even though Mike was 240 pounds and as big as a bear the man was able to intimidate him with his mind. This was the point at which he decided that true strength is in the mind, not in the body. So he changed his ways and set off on his path towards being a different, mentally strong person. After almost killing himself with a mix of muscle relaxers and alcohol, or whilst being

with drunk/high drivers and accidents or police encounters he decided to stop drinking and doing stupid things and instead focus his time and energy on making films. In doing this he wouldn't have any friends but he decided he didn't want to waste his life being a loser doing dumb shit. He also realized that what he thought was strength, being physically powerful, smashing people, insulting people, being hateful and angry was actually just him showing his weakness. So he did a total 180 and decided to become a sober "niceguy". He decided to be some guy.

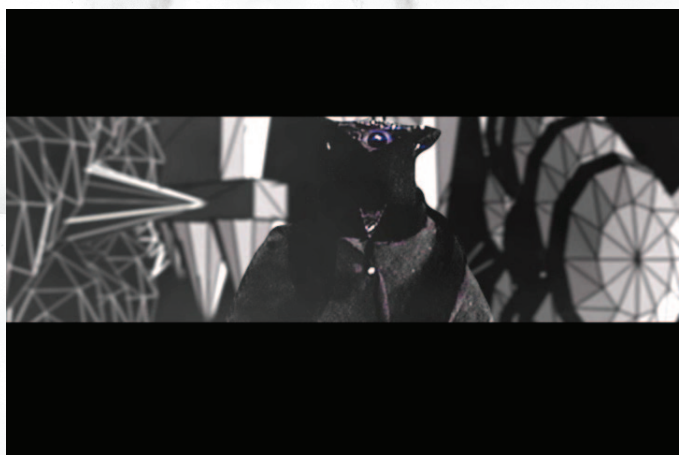
SomeGuy: The idea behind SomeGuy was to to be the opposite of the fearful egoist that was Michael. That it wouldn't be about the person at all, the person would be invisible, he would be anonymous. Because it wasn't about the creator, it was about the work. If you've ever done anything horrible then you know you wish you were invisible. When he became SomeGuy he dedicated his life to making films. SomeGuy had no friends, so SomeGuy explored some new places to perhaps make some new friends. One of those new places was the internet. He was finishing his degree in Kinesiology, which started as Zoology because of this love of animals, but his musclehead nature took over and he switched over to Kinesiology because personal training seemed like easy money. He also learned much of a Zoologist's job is killing animals to catalog them and he didn't want to do that, so he learned he was just an enthusiast and could never be a scientist.

Since he worked at this interesting looking furniture store he figured it was time to try to make a feature film again. He had tried a few years earlier with his friends, but due to non-existent planning it ended up only being a 40 minute mess. He thought he should try it again, but he had NO video camera and NO computer or editing setup, other than the two VCRs and DJ mixer he had used before. So he decided to try meeting someone on the internet who would perhaps want to shoot and edit the film. He had planned to buy his own computer once he was done with college, so it would be great to learn from someone who already had one. He searched online film message boards and met a guy named Tim who was a bit older but they got along great. He had a Sony VX1000 camera and a

Canopus DvRex editing setup. So SomeGuy went through the paces to make this film. He started production right after college graduation, which he didn't attend. He was actually in a dumpster at the time, crushing down trash at work, as the money to be made at work that could be put toward the film was more important than some generic ceremony. He actually made a special video for his department's graduation, but never attended that either and to this day has had no contact with anyone he attended college with. So SomeGuy, his friend Tim, some people from his work and some old friends all took part in this



Still from my horrible 2001 feature film OPHIDIAN



Still from my animated series BLUE WANDER



live action feature film "Ophidian". It attempted WAY too much and came up WAY too short. It was crap, actually. From this he learned that you have to make a bunch of crap before you can make anything really good. By the time it was done he was so embarrassed of it that he never showed it to anyone. The experience of working with real actors and a little crew in real locations was invaluable..ALSO as he finished college he bought his computer and edited Ophidian with it, he also made the music, green screening and compositing for the film AND some really bad Dragonball Z inspired visual fx. He's still friends with Tim today and talks to him about once a year as they laugh about the old times. The thing about this horrible Ophidian thing was that it had some redeeming values. The trailed seemed interesting and wasn't as horrible, immature, offensive, with crappy technical quality like everything he had done before. So by using a digital video camera and editing on a computer it now looked pretty good, unlike the grainy messes with ana-



On a "set" illegally shooting OPHIDIAN



Stephen Pitkin in the "Potato Phone Project"

log generation degradation of his past films, so it was something he could show others to get them interested in future projects. A new local cafe had opened up that was owned by the family of one of his friends who acted in his films and it had an open mic night. SomeGuy decided that he should start a filmmaking group at this cafe, so he went to this open mic and said that the next week there would be a filmmaking meeting. The next week about eight people showed up and he showed them the trailer for Ophidian to get them interested. The people were interested, so at the next meeting he decided they would actually make a short film there at the meeting. So for the next meeting SomeGuy wrote a short script and his friend Tim brought his camera to shoot it. He asked anyone who was interested in "directing" to put their name in a hat. A name was drawn and that person directed the film right then and there. Anyone who was interested acted in it and they shot the short film.

By the time the next meeting came around Someguy had edited the film and presented to everyone. They were very excited, so they did it again and continued this process of making a new film every week for over a year until they had made about 30-50 short films with all different types of people, from all walks of life, including homeless people and French exchange students. They even held their own outdoor film festival on the patio of the cafe and all the people who were involved in the film showed up with their friends and families and they all loved it. This showed SomeGuy the power of film, how it can make people happy and bring them together. He continued to make new films with

new people, week after week, as what became known as “Movie Night”. He just did it for fun and there was no way to make money off it and he simply credited himself as “SomeGuY” on every film, as he was usually the writer, editor, composer, etc. Here’s an excerpt from a San Jose based newspaper from 2001... I was calling myself “Trowa Barton” for some reason at the time 0_0

The Next Dimension

ANOTHER INSPIRATION for moviemakers pulling together as a gang is a local talent named Trowa Barton, who is organizing a collective film project out of a cafe in downtown San Jose. When I meet him, Barton is sitting at a small wooden table, holding a borrowed notebook computer on which he’s stored samples from his nearly completed film *Ophidian: To the Next Dimension*. “Here’s the short-attention-span trailer,” says Barton, a frizzy-haired party in a ski cap. The images fly by in a burst of pixilated color: the cold, indifferent face of a dark-eyed, black-lipped girl in a bleached-blond wig, flashes of light, ghosts, a tracking shot of a terrified man racing through a dank, white-walled nightmare cavern.



Keagen Midas in the “Potato Phone Project”

It’s the “pedestrian tunnel underneath The Alameda opposite the Towne Theater,” Barton explains. “We used a battery-powered lantern and a wheelchair to get this shot.”

Ophidian means “pertaining to snakes,” Barton tells me. His film is about a little girl’s recurring dreams of an artist--the imaginary artists’ paintings in the little girl’s mind expanding the story. Both Japanese anime and David Lynch inspire Barton’s irrational,



Candy in the "Potato Phone Project"

dreamlike narrative.

"David Lynch's *Lost Highway* changed the direction of my work," Barton says. Barton has made 40 short films shot on tape and edited on VHS. *Ophidian* is his first digital film.

"I'm not interested in digital for itself alone," Barton says, "but for its ease of manipulation, for being able to change the images after they were shot." It took Barton a year and a half to get the film to the right visual quality.

Barton is excited about the Adobe program *After Effects*, a digital-video cousin of *Photoshop* that allows the filmmaker to soften or sharpen the digital image to the look of various film stocks--say, the blur and grain of 16mm. "You can make digital look good; it just takes extra work," he says.

Barton, who took the first name Trowa from an anime character he likes, is bypassing *Cinequest*. He's planning a one-night





The core of the Santa Monica filmmaking group

filmfest of his own titled Bad Fad--"a bad fad for Hollywood"--of film and live performance by the Film Arts Group, a free collective of some 40 members that meets monthly at Papacito's cafe on South Third Street.

There, members draw names out of a hat to get assignments to direct two pages of script in a one-minute long snippet. Showing further evidence of his preference for anonymity, Barton has signed a few of his films "Some Guy." Richard von Busack- Metro Newspaper 2001

(Coincidentally the same writer did a piece about WATS in 2007 without knowing I was the same guy he interviewed from way back then)

One day an older gentleman came to one of the meetings. At this point SomeGuy was still VERY NAIVE as to the way the real world worked and how people really were, as he was swept up in this whole "it's free and fun" thing. One night, aforementioned older gentleman named Gary invited me for dinner. I went and he asked me "What is your ultimate plan for this film group? What would like to see it become?" Being the naive dumb-ass I was I told this stranger my ideas. One of them was to start a non-profit organization based around the film group, obtain funding and to do it on a bigger scale whilst being supported by the city. The Gary guy came to the meetings and kinda just slimed and



Steve and myself after a few Kit-Kat's

lurked around and SomeGuy paid no attention to it. Eventually SomeGuy had a chance to move down to the Los Angeles area, which he had recently visited. He told the film group that he was going to leave, but he set things up so the group would continue without him. He wrote a feature film script for "I Was a German Teenage Werewolf", starring an obese, homeless woman that would keep the film group busy for awhile. Before he left he also created a DVD with all of the films the film group had made, in which he simply credited himself as "SomeGuY". He gave these DVDs to the people in the film group and left, departed to the Los Angeles area and started a film group there, where he began to make films with that group as well.

After about a year he returned to his former town and decided to drop in on the cafe during what was supposed to be a "Movie Night". Much to his surprise no one was there. He then learned that soon after he left, the film group fell apart and Gary had been having private meetings with a few of the main members, whom SomeGuy considered "friends" at that time. After getting one of these "friends" to tell him what had happened, he told him that after he had left, Gary had convinced the other members that SomeGuy had gone to LA to become "rich and famous" based on the films that they had all worked on and told them since they worked on the film, they should get some



Steve in front of one of his paintings

money out of them as well, so he proposed a plan to them. That they would form a non-profit organization based around the film, in which they would all be board members and Gary himself would pose as “SomeGuY”. They would take their work to the city to obtain funding for their organization and they would all make sure to keep it a secret from the real SomeGuY. After SomeGuY learned about this he was enraged. He was eventually able to confront Gary and let him know that he was a horrible cancer who would soon be dead. After learning his past film group was dead and most all of the people SomeGuY thought were his “friends” betrayed him after being promised a few dollars by some slimy old guy,

SomeGuY returned to his film group in the Los Angeles area. SomeGuY had become quite an efficient editor and After Effects artist by this time. He also did graphic/web/flash design





Greg V. in *"Relationship Sitcom"*

for work. The freelance work he did was enough to keep him going, as he was using the same equipment and computer he purchased after college. Besides which he had a much more diverse and talented group of actors in his new Los Angeles film group. He met the best actor he has ever come across in Venice Beach on accident. He went there with his roommate whom he sort of had an obligation to, as the roommate was a long time heroin addict and SomeGuY had made a deal so that he could live rent free, as part of his responsibility was to be a companion to this person and help keep them off of drugs. The roommate had to check into a rehab program in Venice, it was supposed to take a few minutes but ended up taking a few hours, so SomeGuY wandered along the boardwalk.

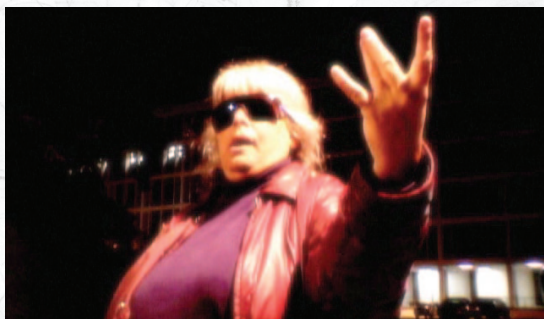
He came across a painter selling his works on the sidewalk. They struck up a conversation in which filmmaking was discussed. Later the painter came by SomeGuY's kitchen studio and they made a stopmotion animation and that started the collaboration between SomeGuY and Stephen P. Together they made the most outrageous and insane short films that SomeGuY has ever created, many of which can be found on youtube. SomeGuY was amazed at Steve's improv ability. I'm sure whatever improv abilities that M dot Strange has now were learned from watch-

ing Steve work. Later SomeGuY became great friends with a guy from Mexico city who lived next door, his name was Sivan. They were both loners and into dark things. Sivan was still learning English when the pair of them were in a hipster cafe in Santa Monica, when Sivan said "I feel bad because I don't speak the language good... I can't make friends... I can't speak with any of these people." So SomeGuY looked around the room and said "These people are a bunch of douchebags! You don't want to know them!" to which Sivan asked "Really?!" SomeGuY looked him in the eye and said "Yeh, really! These are like the worst people ever." and Sivan replied "Wow that's great!" and his weight was lifted.

With their misanthropic bond, Sivan and SomeGuY became best friends, even though SomeGuY was always looking for opportunities to play horrible tricks on Sivan. Like one day SomeGuY had gotten a cosmetology head of a bearded man, so when Sivan was at work SomeGuy put the head in Sivan's bed and made it look like a whole person. When Sivan came home SomeGuy told him "Hey man some drunk homeless guy got sick and was puking everywhere, so I told him he could sleep in your room for a bit since you weren't home." Sivan looked pissed but tried to play it cool and just walked away seething. SomeGuY went on working on his computer until, a few hours later, Sivan demanded



Steve in "Matando Gueros"



Candy in Termin-ate-her 3

“Get that fucking guy out of my bed, I have to work early!” So SomeGuY said “But he’s sleeping, we don’t want to be rude?” however Sivan pressed on “No, I have to work! GET him out!” SomeGuY gave up his fight and said “Ok.” so he walked over to the bed and whispered into the dummy’s ear “Richard... Richard... Wake up!” He then turned to Sivan and shrugged his shoulders, prompting Sivan to point at the sleeping man as if to say GTFO. So SomeguY kept whispering into the man’s ear, whilst slyly grabbing hold of the cosmetology head’s hair, which he then flung at Sivan and screamed. Shocked for a second, Sivan then punched a laughing SomeguY in the arm over 9000 times. So SomeGuY was quite a jerk of a roommate, tormenting his roommate for the sake of his own entertainment. When they got too misanthropic and aggro they would go into the garage and abuse the punching bag in there until their hands bled after lifting weights. Then they would walk down Santa Monica boulevard and get ice cream at the Thrifty’s on

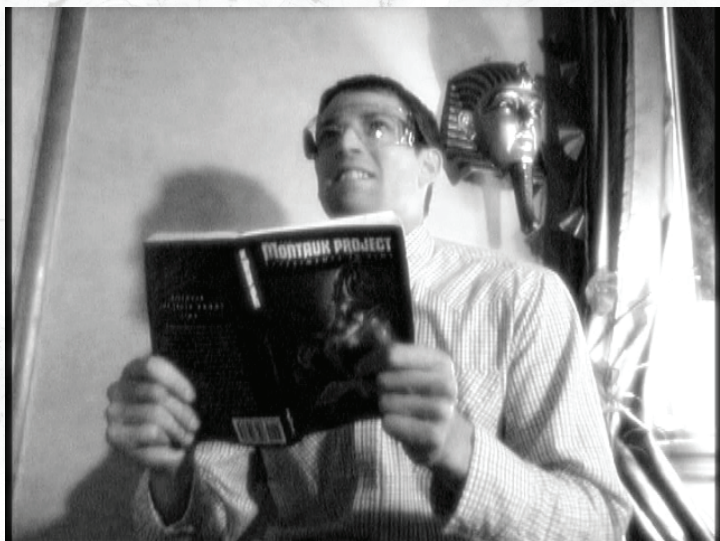




Steve and Jen in "Pompous Pampered Poser"

the corner and sometimes walk down to the pier and stare out at the ocean. SomeGuY made his best live action short films with his crew in Santa Monica including Nar-rational, Fellatio: The Hollywood Story, Pomp-ass Pampered Poser and Untiled Insane Short Film.

Addition in FIRST PERSON: One particularly memorable SomeGuY moment. It was 2002 and my little crew and I had kicked out a bunch of crazy short films that we really liked. Since Steve sold his paintings on the Venice Beach boardwalk he met lots of people, so at one point he met this guy named James, who considered himself quite an improv actor. Steve said that he had hung out with the guy a few times and that the guy seemed to really love acting because thats all he talked about. He had never seen the guy act, he had just heard about him talk about acting a lot. We were about to shoot another film, which ended up being "Pomp-ass Pampered Poser", so Steve thought it would be a good time to invite James, whose online name was "JamesActor", to our film shoot to act. So Steve invited him over and the guy came and started talking about acting right away. I was like "Wow, this guy is really into acting!" as he kept talking about how "passionate" he was about acting and how when "people see him act they're usually impacted by his performances" My reaction was "Wow, I re-



Damon B. in "Heavens Gate w/Goggles"

ally want to see this guy act!" at that time and I can still say that Steve was the greatest actor and pure performer I have ever met, so I was like "Let's take the camera and go shoot something in the garage then!" I was genuinely excited because I knew what Steve could do and I wanted to see what these two guys could do together. I still had to write the script that we were going to shoot that night, so I left my friend Sivan to run the camera, whilst Steve and James Actor would make something up. I went inside and wrote the script, then went back to the garage about an hour later to see how it was going. As I walked in Sivan, with his shoulders slumped, looked over at me with a look of WHAT-EVER on his face. Steve's shoulders were also slumped and he looked totally dejected, whilst James Actor stood there with his hands on his hips. I said "What's going on? Did you guys do a scene?" and Steve said "Well, we're having some issues." to which I replied "What issues?" the answer I received from Steve was "James is having a problem acting in here." I looked over at James and said "What's the problem?" He fidgeted, looked down at the floor and said "I mean I'm already ready to act... but I just can't work in a place like this... in someone's GARAGE!" A jolt of rage struck me, but I kept my composure and I said "I mean I know this isn't a fancy place or whatever but this is what he have and I think if you want to act you'll act anywhere." but

James went on "Well it's just that it's so enclosed and I mean I don't know you guys, I just know Steve!" then continued "I mean I don't know any of you people... I can work with Steve as we've worked together, but..." Steve broke in "No James, we haven't worked together... we talked... we just did a lot of talking... I know this isn't a fancy set but Mike and Sivan and I have made some little films that we're really proud of here... I used to talk a lot about acting, but we're acting, making films here and I think it's great." I leaned over and whispered to Sivan "Has he been making excuses the whole time?" Sivan nodded his head. Seeing and hearing Steve talking about what our films meant to him and seeing this fucking James Actor poser try to tear it down and devalue it, the rage rose up again. I interrupted Steve by laughing out loud like a psychopath "Hahahaha... I see what's going on here!" Steve seemed to sense where I was going and my initial aggression seemed to put him off at first because Steve was a really nice and pretty sensitive guy, as he was super intelligent and not many things got past him. It's like he knew what I was about to do, he knew I was going to make an example of this guy. This guy that embodied the wannabe, the poser, the FAKE, who was putting down what we were doing just so he didn't have to admit that he was a fraud. I was there with two of my best friends, our bond was based on the films we made and we treasured them, they made us happy. I wasn't about to let this wannabe douchebag tear it all down. So I raised my voice and stared at James Actor and said "You know, James, there's two types of people in this world... those that talk about doing things and those that actual do things... we do things here... we make films... we may not have the best equipment, but we do it and it's clear to me that you don't want to do anything, you just want to talk about it." James Actor's hand shook as he whimpered "What you're writing me off just because I don't want to work in someone's garage... I mean Steve and I worked together?!" at this point I really wanted to beat James Fake Actor's ass. Steve reiterated, whilst interrupting James' tirade "No James, we've never done anything...we talked! We talked a lot! I'm tired of talking! Now I want to make films and, granted, the films I'm making with Mike aren't everything I wanted to do, but we're doing it! We're really doing it and we're on to something here and I'm really proud of them!" I kind of sensed that Steve wanted to give James the "FUCK YOU! YOU POSER!",

but Steve was too nice so I took my cue “You know what James? This isn’t going to work out... you’re a poser... you’re a wannabe and we’re the real thing... you TALK and we DO... so you might as well get the fuck out of here right now because we have no use for posers like you.” James looked shocked, teary eyed and full of bitch-made he looked down at the floor. Steve looked over to me and winked “Ok, thanks Mike... James lets go!” Steve comforted James and escorted him out of OUR garage. Sivan and I remained silent until he came back. Steve paced around the garage, then eventually broke his silence “I’ve been here in LA for four years and I wanted to make films and all I met was people like him... and what we just did... FELT GREAT!” We all started to laugh and high five’d each other. After casting out the walking artistic cancer that was James Actor we went on and shot an awesome short film that night. Years later I found “JamesActor” on youtube. I logged into my SomeGuY account and sent him some special messages. So if you’re living in a basement and working in a garage or whatever and people try to put you down for THAT, FUCK THEM! Let all those CANCERS BURN! Because they’re all useless wannabe poserS anyway!



Jumma in “Peaches”

Addition in FIRST PERSON:
Another fun SomeGuY time in Santa Monica. We had a few core hardcore members in our Filmmaking group. Me, Steve, Sivan and Matt. A friend of a friend referred a guy to our group and the guy was to come over to the apartment. This guy “C.J.” had heard that “SomeGuY” was the final boss of the group, but that’s all he knew. We were communicating through email and he was going to come by one night to meet us all. We thought it would be funny if Sivan posed as SomeGuY except he would act all Hollywood pompous and we

would act like followers in his cult. So we had Sivan sit on this couch with sunglasses at night, with a hands free thing that was obviously plugged into nothing as the wire dangled by his feet. So the guy knocked on the door and Sivan began talking nonsense into the hands free thing. I answered the door whispering saying "SomeGuY is on the phone!" I led the guy inside, but not before bowing to Sivan. I sat next to the guy in silence as Sivan said like "Buy sell! Sell buy!" into the phone that wasn't plugged in. After a while he looked over at us and said "I am SomeGuY." C.J. said "Hi SomeGuY, I'm C.J. nice to meet you." Sivan nodded his head and said "Do you know who I was talking to on the phone?"; "No" said C.J. and which Sivan stated "I was talking to GOD!" I bowed to him again as C.J. looked on awkwardly. Then we couldn't help it anymore because C.J. was really a nice guy and we didn't want to mess with him anymore, so we told him what we were doing and he was in our group. He was from Cambodia and had just moved to LA. He even brought chips and soda, nice guy.



Performing in a pool hall and punching through sheet rock


Someguy continued-At the same time he was dabbling in animation and electronic music. He had been making claymation and instrumentals for a while, but now he started to experiment with 3d animation and rapping. The first 3d program he used was Poser and the first time he ever recorded any vocals on a track was through getting on his hands and knees and rapping into the built-in microphone on his laptop. As he got more experience making live action short films, he did more and more things to challenge himself. Like writing whole scripts on the fly an hour before the actors arrived or just making things up as they shot. Since he had gotten pretty good at editing and manipulating things in post, live action began to lose its challenge, so animation and music seemed much more interesting. Having already made a few crappy instrumental albums, he dedicated himself so that he would make more complex, better developed songs.



He also wanted to create a short animated series. At this point he was heavily influenced by 8bit video games and that was reflected in his music and animation that was created at that time. His first animated series "Blue Wander" was just an attempt to re-create the Cinematics from the original NES Ninja Gaiden games, with some gobbledygook thrown in about monsters with daleks as bad guys, since he found free 3d dalek models. Once he completed a few he said "Huh, it works." so then he thought up a bit more story and made a few more episodes, each getting more

complex until he had made 9 episodes. These episodes were made with Poser and After Effects. His 3d skills were pretty much non-existent so he used Poser as a way to have working dolls, he just had to pose and the like. Looking for a new challenge and feeling the need to create something substantial, he decided that he should make an animated feature film based around this “Blue” character. Around the same time he completed his first album with vocals called “Songs for Strangers”, as at that time he was actually making songs for strangers he met online as some kind of an attempt to make friends, I would assume? He came up with a persona called “Agent2a03”. Agent because he was an agent from the future sent back to save the world through ice cream and through decoding the 8 bits of emotion and 2a03 because that was the name of the synthesizer used to generate the sounds inside of an NES. So for the meantime he focused most of his energy on music.







AGENT2A03




PUBLIC TOILET TOUR!

World renowned Nintendo-Electro-Punk-rock-Gangsta rapper Agent2A03 plays on the streets of San Jose, Ca for one night only with his out of control robot band the VRC-6! Don't miss it!!!




Super dope sponsors:





Did "Music in the Park" and "Music After Dark" leave you wanting more? Did you feel the acts needed more foiled robot dancers? If so Agent2A03's public toilet tour is for you!!!

-First 25 people will receive a free "Songs for Strangers" CD



-All toilets are all ages venues
  
 -Stagediving not allowed

Agent2a03: Agent2a03 was born out of a need to differentiate himself from the exploited SomeGuY, as Agent2a03 made music and not films. One day while at a cafe, a young man was playing the Super Mario Bros theme on a guitar. This got Agent2a03's attention and he struck up a conversation with Joe. After a short while they became great friends and formed their band "Go Robot Team". They added another member named Spencer to their band and together they began to play live shows to bewildered crowds of ten people. They also began to perform on the streets. They played on the streets of Santa Monica, San Jose, Seattle and a few gas stations along highway 5 in California. Their claim to fame was their "Public

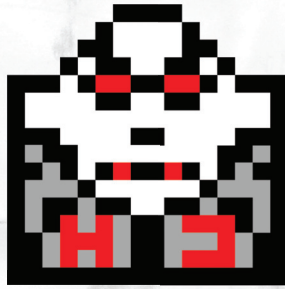


Toilet Tour" in San Jose. On one Friday night, with their battery powered amp, they did a tour of all the public toilets in San Jose. They put a coin in the toilet so the door would open, then they played until the time was up and the door shut. They then packed up and walked to the next toilet and did the same thing until it was 1am and they had played all the toilets in town. At most performances, they also had an obese, homeless woman sing the national anthem or they had a guy give a speech about mayonnaise. In their short life Agent2a03 and Go Robot Team were able to make a few hardcore fans like Marie, Paul the Dork, Sean, and Brando. Agent2a03 wore a powerglove when he performed,

Joe wore a fluffy wig and Spencer wore a neckbrace that had “thug” written on it. Interestingly enough Agent had discovered a neckbrace fetish website online and made a song called ‘Neckbrace Lovers’. He sent the song and pics from a show to the neckbrace fetish website and they became the “pics of the week” on that site sometime in 2004. Agent2a03 made what he thought were good songs, but they had a strange vibe to them that weirded most people out. He wouldn’t figure out how to use this to his benefit until later. Like many non-Japanese outside of Japan who had become obsessed with Japanese culture, Agent2a03 became what is known as a Weaboo for a short time. This was cured by traveling to Japan and learning that it wasn’t some magical wonderland. However during this time he had some pen pals in Japan, one of which told him his music and animation was “bukimi”, which means creepy or strange, something that gives you the creeps. Harking back to his snake throwing days, he enjoyed the thought of giving people the creeps, so he started to use the name “Bukimi Maikeru” in the credits of his strange animation at the time. He flipped it to “Maikeru Bukimi”, then to “Maikeru Strange” and then when he made “Keep it real dog” with his friend Sean B, he credited himself as “M. Strange”. That short film played at a small film festival and he did an interview there, in which the interviewer called him “M dot Strange”, reading the dot aloud. He liked the way that sounded so he decided to use the name “M dot Strange” from that point on. As things in their personal lives were pulling GO ROBOT TEAM apart, it looked like they would never finish their album or play shows again. Agent2a03 made his “Predator_E” album and started on a script for a feature length animated film based on a song he had made on his “Songs for Strangers” album called “We are the Strange”.







M dot Strange: M dot Strange was born sometime in 2005. He wasn't a lil self-centered, whiny bitch like Michael. He wasn't as nice guy, naive as SomeGuY. And he wasn't the hopeful, impractical fool that Agent2a03 was. He was the result of all of those other experiences. He wouldn't fail where the others did. M dot Strange would be a loner, he would work alone. He wasn't interested in friendship or love, he would be a machine that would create work. He would be better and stronger and succeed. If he didn't we would kill him and make someone else to replace him. He took over the live action stuff from SomeGuY with his short films like "FACE", he took over the music things from Agent2a03 with his album like "ALL CAPS" and he took over the animation business with "The Ultimate Sacrifice". If you have heard of me or have across my work it was probably through M dot Strange. A valuable lesson led me to him. All throughout my past, anytime I made anything I thought was nice or heartwarming or whatever, it always came across as strange to people. So I thought "Why should I fight it?! I've been strange all my life, so I might as well celebrate it and let people know that it's supposed to be strange!" That was a huge revelation for me and once I changed my name and made that choice, suddenly my work made more sense to people. Sometimes people try to hold me to my past personas, but those past personas are dead. Instead of letting my true self die inside, instead I killed the persona and created a new one to replace it. What I also learned through time is that I was trying to portray someone I wasn't. It was who/what I WANTED to be. In all those past personas I was denying a part of my real self and with M dot Strange I'm acknowledging all the parts. I think it especially shows in my work on

HSM. I look back at my past personas and the things they did as part of the training I needed to be who I am today. I appreciate my experiences and am glad I had them all, even if one of them had me contemplating jumping in front of a train whilst in a Yokohama station toilet stall. The key is DON'T KILL YOURSELF, kill the persona and create a new one. It wasn't you who failed, it wasn't you who was unloved or hated. It was the part you were playing at the time, it was the mask you were wearing. So create a new role, a new mask. Go on to do the things that you couldn't do with your former personas.

People will probably still have a lot of questions as to how I got to be who I am now and I did leave out quite a bit, as I'm writing this off the top of my head from Cafe Trieste in San Jose, as I listen to Roots Manuva's "Colossal Insight" over and over. Who we truly are will probably remain a mystery to us forever. We supposedly will only show our true heart in our death smoke, according to the Hagakure. I've hurt myself a lot in this life and hurt a lot of other people as well. In the end I was just bumping into people as I was lost myself and when we're lost it's difficult to tell what is right and what is wrong. I'm not lost anymore and I know what is right and what is wrong. If I hurt myself or other people now it's not because I'm lost, it's just because... BEWARE I LIVE.

When I look back on my time as Michael... FUCK I WAS A HORRIBLE KID! When I look back at all the anger and the hateful things I did as SomeGuy... DAMN I WAS A DICK! When I look at the sap Agent2a03... SHIT I WAS INVOLVED IN MAJOR FAGGOTRY!

M dot Strange has already made his share of mistakes and has been a total fucking pathetic moron sometimes, but he gets the job done and as long as he keeps kicking out dope work I'll let it slide. So who is talking now? I'm not really sure.

Next book I write I'll mention the alien abductions, my involvement with a secret government project, the bizarre martial arts cult and time travel, as well as some other things I forgot to mention. I promise.

CHAPTER 2

Where do my ideas come from?



An idea is born and then what? I get lots of ideas all the time, mostly for comedy bits. I do enjoy doing comedic stuff, but it doesn't really excite me, it's not my passion. So I can start working on a comedic idea, but after the initial inspiration wears off I stop because there is no deeper drive pushing me to realize it as I don't feel it's that important. I know that "laughter is the best medicine" and the world needs lots of medicine. The way I see it though is that lots of people do comedy and continue to and it's great to really laugh at things, but I guess I feel like my purpose as an artist/creator is to go much deeper. I want to speak to people on a deeper level, rather than just "haha". I also love challenges. Challenges are what really excite and motivate me. It's more of a challenge for me to try to make someone cry than it is to make someone laugh. Actually the toughest thing is to put someone through all the paces. Make them laugh, cry, rejoice then recoil in fear. I'm talking REAL deep feelings, not the topical ones brought about by "touching" music and close ups of pitiful or sad things and creating shock reactions. I don't want the quick reactionary stuff, I want to create the deep heavy stuff. So that a day or two after you see it, thinking about it makes you feel something. I don't want my works to only live in the moment they are experienced, I want them to live on in peoples' memories.

So then I get an idea, I search for its root because there is usually something deep within my unconscious mind that is trying to speak out through the idea. I work to find that root and when I do, that leads me into the real idea. The idea that eventually leads to a film can have no bearing on the final film itself, but I find it a major motivating force when working on the film. For instance at the root of HSM is child abuse, childhood sexual abuse. I used my own experience of being abused as a child by a babysitter as something that is driving HSM under the surface. That abuse obviously disrupted my life and I had to work to overcome it and become a healthy human being. So at the root I had this problem in my life and I was able to work through it with my own solution. I hide this stuff in the story of HSM. My problem and my solution is presented in the film, not directly but it's there.

I think that is the true power of art and cinema. For the most part film has been used for malevolent purposes, both intentionally and unintentionally, and I want to use it for good. I want to

use it to help heal people and bring people together. Ofcourse I have my own ideals and solutions that I portray, as my films are my soapbox, but I can only be myself and present what works for me.

I've had plenty of ideas that I thought were just "cool", but I've found when you have no deeper motivation, no deeper motivation to the story, you are not going to have the drive to complete it on your own. I also believe if you don't have the drive to make your film or art by any means necessary on your own then it wasn't important anyway. I mean do you think there were any deeper motivations besides making money and being famous behind most films?

Now obviously I'm blurring the line between art and entertainment, as I think there's room for both and that's what I'm gunning for. That's what motivates me and causes my ideas to realize themselves through me.

Making your film or your art is going to grind you down and if there isn't something in that work that you believe in, that you're willing to fight for till you breathe your last breath, then you're probably not going to make it unless you have millions of dollars and the tons of support working with the studio system gives you.

Passion is everything and I find that passion has to pull from things that are bigger than us. I mean I believe in the power of art and cinema to change people, to change the world in a good way and even in a great way. That's my cause. Instead of self medicating with drugs, TV, sex, religion or whatever, I believe that art is the answer. That's how I medicate myself and I get to share my "cures" with the world, as cryptic as they may be. Even if it only affects and helps one person, that's one more person than me and it's worth it. I believe that most people died inside at one point in life. Or they took their true inner voice, the one they had when they were a child, the one that cared about other people and animals, the one that thought that all people should have enough food and a place to sleep without being hurt or killed by others. I always thought that we should have 3 year olds create the rules we all live by because that is our core. I think that deep down we all have this universal goodness inside of us, but we REPRESS it, we STRANGLE this inner child. We throw it down the well. We tell it that it's impractical and immature. Yet I believe that this inner child is the key to human hap-

piness, both for ourselves and everyone else.

Not to say our inner child doesn't like to play war and dream up horrible monsters that eat things!

I've found that with almost everything I've made I'm trying to say the same thing, but it doesn't quite come out right. So then I make something new to try to say it again. And again and again. Hopefully after I've made enough things my message will be visible.

I don't think it's always US that throws our inner child down the well. Any children that have been victims of abuse, or have witnessed or been subject to various atrocities, are usually forced to "grow up too fast". You're forced into abandoning that inner child and I think the longer we ignore it the more and more it morphs into a little monster, a twisted ruthless little monster. I had stuff happen to me when I was about 8 years old, my inner child got thrown down a well and I wasn't able to get it out till I was about 22. By then he had grown fangs and claws and was a twisted little monster, he went feral. Over time he became tame, but he still has his edge and this is the edge I use in my work.

One of the reasons I can't stand Pixar films is because there is no real pain in them, no real suffering. Like the people who make those things just had perfect little sheltered lives and the biggest problem they ever faced was losing a toy or getting old or some shit? Now that may fly with rich white people in America, but most people have pretty fucked up lives, so those films don't speak to them other than saying "THERE'S SOMETHING WRONG WITH YOU!" because you have different problems. I was always drawn to darker things and no matter how "dark" the thing was, it was never dark enough for me. It didn't resonate with me because I had experienced darker, nastier things. So this is the kind of darkness I put into my work. I want to speak with the people who have experienced darker things in life than what is portrayed in most animated films. I want to encourage and help people make their own films wherein they channel their own trauma, their own darkness, hopefully with some kind of solution that helped them. Offering a bleak view is a start but I believe you need to give the audience a way out as well.

Now with all these war torn regions in the world, with all these child soldiers, slaves, prostitutes, with all these kids orphaned

watching the Y parents explode before their own eyes, how is "Toy Story" going to resonate and speak to them? That's why we need new voices! New authentic voices! Are you a trauma survivor? Did you go through something horrible and find a way to keep on living or have hope for the future? Then put that in a film or your art and make it! I mean I know a new Holocaust film is made like every year but let's stop pretending that was the only genocide to ever take place in the world, as there were several after that and several that are going on right now. Where are those new voices? I know that until just recently film has been an outlet to only the rich and connected. So only their stories are portrayed, only their side. Where are the other sides and other stories? Getting your story out should help give you motivation in forming your idea!

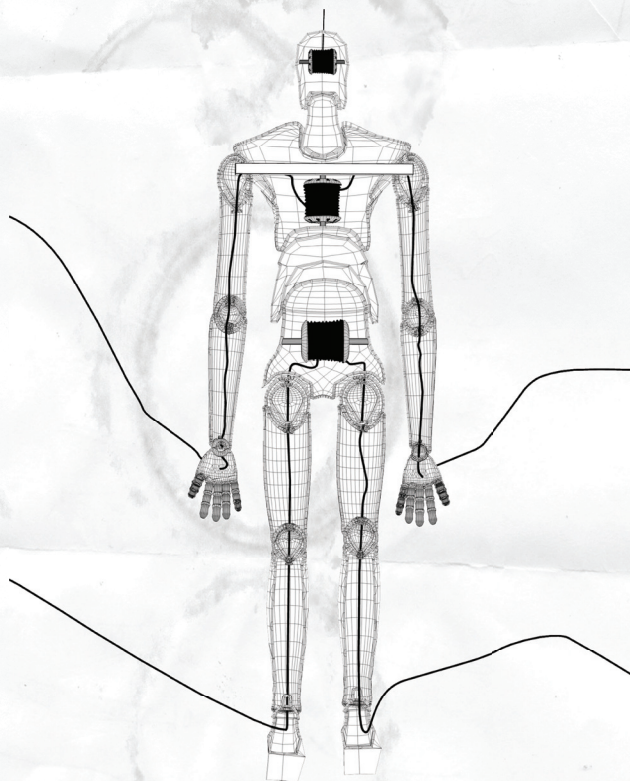
Balance is a good thing and there is a huge imbalance in cinema. I'm tired of seeing films made by wealthy and connected Americans, or films made in other places that are just copies of the ones made by those wealthy Americans. I would also like to see filmmakers taking responsibility for the films they create. When I was Slovakia the people there told me about how the film "Hostel" totally fucked up their whole country, as it portrayed Slovakia as a country with ruthless predators, who preyed in foreign tourists. Did great things for their tourism for one thing. Most Americans at least "learn" about the rest of the world through film, so what are you teaching them? I know it's SO much easier to speak to people through stereotypes but what are you doing for the world by doing that? Lining your pockets whilst making it worse?

Hollywood = GARBAGE. It's a simple equation. It pushes stereotypes, lies, emotional and torture porn, not to mention various product. It pushes specific religious and political world views, a world view that has made certain people very rich whilst plunging the rest of the world into darkness. Call me crazy or whatever you want, but look at the heads of the studios, look at the people who own the major media companies. THOSE guys are THE BOSS and you've got to be an idiot if you think that the media that comes out of the bosses' companies does not promote and stay in line with their various agendas. Their voices are the only voices out there in film. Do they represent you? Your people? Your concerns? Your world view? I belong to no religious, political or cultural group. I belong to

no groups at all. I follow my own heart and make up my mind for myself and that is what inspires me to make what I make. Why don't you do the same? I know it's much easier to belong to a group, but in the end you're just another follower, a follower giving their own lifeblood for someone else's agenda.

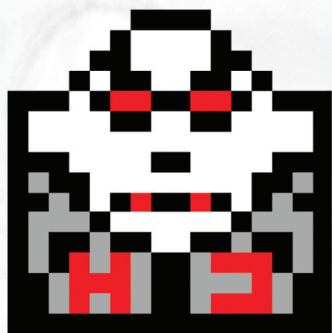
Now if what Hollywood was pushing was one of many voices, fine. Everyone should have a say. But it's the only voice, it's a deafening roar of stereotypes and ignorance that in NO WAY represents or speaks to me, my friends or family. So where are those other films? Where are those other voices?

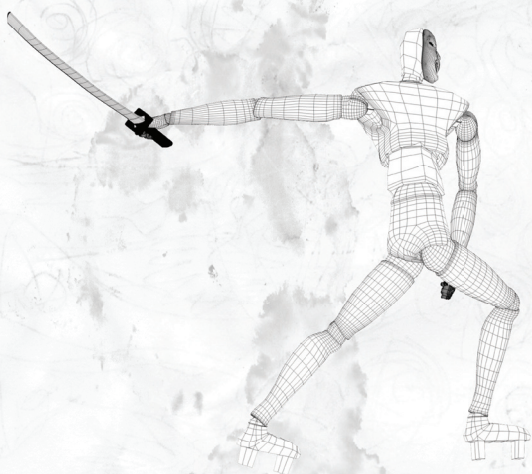
So that's where my ideas come from. The burning desire to get my own voice out there, a voice that might echo within some others that are as of now unheard. I wrapped my problems and solutions around a fictional story in hopes that they might resonate, entertain and perhaps help someone else navigate through the labyrinth called life.



CHAPTER 3

The way of the samurai artist?





I've found that I take this art/film thing MUCH more seriously than most all I've come across. Most of them do it for fun, for money, to be famous or to get laid, whatever it may be. For me it's a life and death thing. I would KILL for my art and I would DIE for it. That's not hyperbole, it's my whole identity, it's what makes me me, it's my whole life. I take it VERY seriously, as it's NOT a game for me. I'm not just making shit up to make a deadline or to have stuff to sell. I put my ALL into it. I put all my time, life and energy into the things I create. HSM IS THREE YEARS OF MY LIFE, plain and simple.

When reading the Hagakure and other Samurai literature I felt a strong connection with their approach to life. It was all about living everyday in preparation for death, so you remained as pure as possible. You didn't bullshit, you were sincere and straight forward and put your all into your affairs. When you went to strike your enemy you weren't fucking around, you put everything into that one strike to DECIMATE your enemy. You held nothing back because to live whilst holding back is to die with regrets and that is no way to die.

So when I make a film I put my all into it. It might be my last strike, it might be my only chance to strike, if I don't put everything into it I would die with regret and I can't have that. We Are The Strange has its flaws but I have no regrets, because I can say with 100% sincerity that I put my all into it. I didn't die, even though I did receive some non-lethal blows. My enemy didn't kill

me so I healed up, went back into training and became stronger. My sword is polished and sharper than ever and HSM is my new killing blow.

The Samurai lifestyle was all about being dedicated to the way, dedicating your life to the way of the Samurai, the one way, the true path.

Do we see this level of dedication to the arts today? I don't think so. People are conditioned to hold back, to always hold back out of fear that they might need some energy at a later date. However the greatest honor for a Samurai was to die in battle, to die at home in bed was a disgrace. We should all GO ALL OUT for the thing that moves our heart at least once in our lives. When will that time come? How long will you wait? I myself don't wait. I know that circumstances can change in an instant and this one shot I have might be the only shot I ever get. How would I feel if I knew that I held back at that moment? It would haunt me for the rest of my life. I would have regret.

Also the way of the Samurai was in ACTION not in TALK. Too many artists talk too fucking much and do too little. They talk about higher values, they talk about honor and respect and passion but what do they LIVE? What do they put in ACTION? It's all fucking TALK. A Samurai does not talk, he acts. He wouldn't talk on and on about how he was going to fuck you up, he would simply slice you in half when the time was right.

How wimpy are modern artists and filmmakers? All I hear are complaints by them as to what they would be able to do "IF" they had this or that. All I see is laziness. I just see them doing "good enough" work when they give up too easily. A Samurai would never give up, even if he lost his sword. He would batter with his arms or bite through necks if he had to. He would not stop until he was utterly decimated.

Did you know that Samurai were martial ARTISTS? They didn't just train in the way of the sword. They learned philosophy, history, calligraphy, poetry AND they would slice your fucking head off! Artists today are proud of themselves if they paint a single painting or just direct a film, but could they fuck you up?! Could they run miles through the forest or chop wood all day? Probably not because they're wimps!

The original Olympians weren't just athletes, they were also

scholars. They were tested in math, science, philosophy, etc. I say ARTISTS should be among the best mankind can offer, they should strive to be complete like the Samurai. Modern Artists have become too specialized, their swords have become dull as they don't routinely fight to the death in Art. Mediocrity is the status quo. The status quo is mediocre. The internet is bringing back a form of Darwinism into the arts and ONLY THE STRONG WILL SURVIVE.

So the sooner you follow the way of the Samurai Artist, the better. Unless you want to just to be run through like a bail of hay. Think of the film you are making now as YOUR ONLY CHANCE, the last film you'll ever make. Does that cause you to approach it differently? It should unless you're already going all out. Now why should you take your film/art so seriously? Films are powerful. They have the potential to change peoples' perception. Our view of the world is just based on perception and if you change peoples perception you change their world. You CHANGE THE WORLD. I think that is a very important thing, NOT to be taken lightly. If someone sits to watch my film I see that as a GREAT GIFT they are giving to me and I refuse to waste the gift. I will do my absolute BEST for them as thanks for their time and attention.

It's almost as if they are my lord and I am their loyal retainer. If you buy my film and join my audience it's like you're in my family. You lend your support to me in a myriad of ways. It means a lot to me, so I have to be ready to give my life for my lord, so I GO ALL OUT and I will continue to GO ALL OUT.

Why not take your art seriously? What ARE you going to take seriously in this life if not your passion? What are you willing to die for if not your passion? If the answer is nothing then you'll probably die with regret, because I believe we're here to do SOMETHING more than just living as sheeple or perpetuating the human race. You HAVE TO HAVE A GREATER PURPOSE. Once you find that greater purpose, dedicate your life to it and GO ALL OUT!

We all have a unique purpose and we can all be artists in our own ways. Don't you think it would be a better world if everyone went all out in their jobs? If everyone did their best everyday! Teachers, public servants, parents, students, etc. The closest I've

seen to this is in Japan in theY public service jobs. The people really do their best and go all out for the most part and it's great! I had an eye opening experience after spending two weeks in Japan and only encountering people doing their best in their job for the most part, then I got back to San Francisco and asked this fat, lazy woman in the BART ticket office about where to get a ticket and her lazy ass took her time to walk over, then muttered something in an annoyed tone, because she actually had to work. When I asked her to repeat herself she got angry and said it again, then waddled back to her fat co-worker she was talking with. She did the bare minimum and that's far too common today in America. Mediocrity. People do JUST ENOUGH to keep their job and get their paycheck. It's a big part of what is ruining this country. The laziness, mediocrity and NOT GOING ALL OUT has definitely spread to the filmmakers and Artists. So I do my best to live my life like a Samurai Artist. I have fully dedicated myself to my Art. I stay loyal to my family and when I draw my sword I strike with all my might to destroy my enemy so I can die with no regrets. I go through my daily ritual to keep my mind and body strong and I will NEVER STOP.



CHAPTER 4

I hate everything



I'm a total hater. I hate everything. When I look to the worlds of film, art, music etc. all I see is crap. All I see is passionless cardboard cutouts. I don't see real films, I see facsimiles of real films. I see people who have seen real films and copied everything that they perceive that makes a film a "film", but they miss all the intangibles that separate "video content" from a "film". It's like all these fucking hacks are creating frankenstein monsters all over the place. They are built like a man, they look like a man, they have all the parts a man has but they have NO FUCKING SOUL and without soul, what is supposed to be art is just a cold corpse. Sure, lots of them become "famous" and makes lots of money, but when I judge something I don't give a fuck how popular it is or how much money it's made. If it's crap, it's CRAP!

Especially here in the US, anything that is popular or anything that makes tons of money is assumed to simply be the best. I mean it's just like how the richest and most famous people are the BEST people, right? FUCKING WRONG! It's not just the mainstream that I HATE either. When I look to "indie" film, I see the same shit on a smaller scale. They're making smaller piles of the same shit and since I'm just a d00d who makes stuff alone, the whole "I'm a poor indie, that's why my shit sucks!" thing doesn't work on me. I can see right through it. I know that if you have the vision and determination in today's day and age, you will find a way to make GREAT work, granted you aren't a pompous, lazy fuck that lacks the passion to do anything else besides blow whoever you have to blow to be famous or whatever. I don't get along with film people at all. The mainstream fuckers are almost all hacks who have no real talent, vision or ability, besides their ability to schmooze and convince deadhead execs to let them play with tens of millions of dollars. I mean these mainstream directors are the biggest fucking hacks ever, especially the ones who make films that are driven by visual FX. It's like "NO DUMBASS "director", you didn't do anything! It was the VISUAL FX DIRECTOR and FX TEAM who took your lame ass "vision" and made it watchable, by that part of the audience that doesn't give a fuck if a film has nothing going for it other than big set pieces and a never ending stream of explosions and forced action scenes!"

Take any of those mainstream directors and have them try to do what I do, leave them alone with some computers for a few years and see what they do! They would SHIT and DIE. They would

SHIT TO DEATH! They would grasp for and type desperately on their blackberry, trying to get people to do things for them. They are not real "filmmakers", they're director HACKS. They are supported by the studio system and cannot do anything on their own.

So it's not just horrible that about 95% of American studio films SUCK, but you have all these hacks taking credit for something, when they're doing nothing but sitting in a fucking chair, drinking lattes and trying to tell people MORE TALENTED THAN THEY ARE what to do, then if anything good comes from it THEY TAKE CREDIT FOR IT. I mean half the problem comes from the Artists being dependent wimps. Why don't the Artists in Hollywood, who have the REAL TALENT, rise up and make their own films? I hate Hollywood with a PASSION and the rest of the mainstream media as well. If it was all destroyed tomorrow it would make the world a far better place. So FUCK films! FUCK TV! FUCK newspapers! FUCK magazines! FUCK the radio! FUCK the bullshit music! FUCK it all and I hope it all burns! From the ashes true Art and Culture will rise! I feel like I'm doing shit with film and working so hard that I can talk the talk and walk the walk, so I do!

On the Art side of things I know that I can hold that down as well without making a bunch of bullshit up, so I hate the bullshit Art scene as well! I mean the most celebrated modern American artist is a hack who fucking makes stencils of photos and other peoples shit?! It's gotta be a joke right?! NAH, it's not. The Art scene is so convoluted and these artists are just fabrications made by the art galleries, who wanna get high prices for their shit. You want to be a famous and successful Artist today? Stop working on your Art and go start kissing ass. Kiss the asses of gallery owners, artfag mag writers and get some celebrities to comment on your crap. Ever heard the saying "It's who you know or who you blow"? So get to your knowing and blowing or you're never going to be rich and famous, UNLESS you have connections through your family or something. That usually involves being rich and we all know you can buy your way into anything in America if you have enough money, so buy your way into the best Art school and get going! I mean I look at most Art today and it's just rubbish! Either it has great technical merit and nothing else or it's utter crap, yet has some conceptual bullshit writeup to try to make

it relevant. I mean, c'mon! You dump a bunch of vasoline on the floor and try to play it off like you're not just some rick fuck, who's totally disconnected from any of the magic that makes Art, Art. You have the connections and influence to con most of the world, though. The true test of Art is to grab anyone off the street and show them your shit. Grab some blue collar peeps that don't give a fuck if you're a multi-cultural, bisexual, minimalist vegan and you made it on a train to Budapest. If they are like "WTF is this?" then you make CRAP! If you have to explain it or some shit, then it's trash. Then you can go the whole other way and just paint tits, ass and guns and shit, with the whole low-brow thing. Yeh anyone will be able to recognize it or relate to it instantly, but what is it saying? TITS are awesome! Yeh, the world's a better place now because you contributed your unique, enlightening statement. I mean I know there's going to varying levels of complexity and some people's best statement may be quite a simple and base one due to their own limitations. I mean if your best is ASS AND TITTIES ASS AND TITTIES, I guess that's the best you can do!

I'm just a PSYCHO extremist that looks at the world of film and Art and says "BUT WHAT IS THAT DOING FOR THE WORLD?! WHAT IS IT SAYING TO THE WORLD?!" I see film and Art as a BIG DEAL, as SERIOUS BUSINESS! So when I see through a project and it just says "I did whatever I had to do to make a buck", it seems pretty worthless for anyone outside of the person who made that money. If you look at the real world today through reality glasses, I'm not talking through the eyes of the mass media, I mean REALITY. The world is a FUCKED UP PLACE and it got this way through people making the decisions that they made. I'm not going to get into bullshit politricks because I'm not a politician, I'm an Artist and I think as an Artist you have great POWER and a huge responsibility to the world. When you make your film or Art, it's like you're up on the stage and everyone's watching, everyone's listening and it's your chance to make a difference to speak your mind, so what are you going to say? "I'M RICH, FUCK YOU BITCHES?!" or "ASS AND TITTIES!" or "EXPLOSION!" or "TORTURE PORN IS TORTURE PORN!" or "FUCK THE WORLD, I GOT MINE!" or maybe "JESUS IS SAVIOR" or some other bullshit that has done anything but good for the world. I mean if you don't have anything good to say, then shut the fuck up. You have POWER with

your art, you will influence people, influence children anywhere in the world. What do you have to say? To teach? In my opinion if it's any of the same BULLSHIT that has caused the world to become what it is now, then it's CRAP.

So I tend to not get along with film people, due to the fact that I think they're lazy hacks and I tend to not get along with Artists because I think they're overblown, pompous fucks who hold themselves in such a high regard for making like one fucking image. ANIMATORS MAKE ART AT TWENTY FOUR FRAMES PER SECOND BITCHES!

Ok, ok, I don't hate everything. I appreciate and get along quite well with animators and musicians as well. The thing about animators is that they tend to devalue themselves. I think some of the greatest Artistic geniuses of our time have been animators, but I bet most people haven't heard of them, as animators tend not to want to be in the spotlight. When animating you know that it's about the puppet, it's not about you. It's about the work of the performance, not the person behind the curtain. This tends to hurt them in the end, as they remain invisible and other people tend to take their credit. Somebody is reading and applying the 48 laws of power but apparently it's not the animators. Whether it's stolen or given away I don't know. I mean how many people knew that Henry Selick, genius animator, was the director of "Nightmare Before Christmas"? No one that I've ever asked knew that, they assumed Tim Burton was the "director". So that shows Selick's animator self, staying invisible. I'm not going to say I'm an animator's animator, because I'm not. I love animation, I just do what I have to do to realize my ideas and make my films, but in the process I've animated a fair share of things. Not the best animation ever by far, but I did it with my own hands, just me and the puppets. So I know how much effort the people in the trenches put in.

Now I'm neither trying to say I'm right or wrong with my hate. HATERS GONNA HATE! It's just my opinion and the approach that works for me. I fight against myself and the whole world of film/art to create the best work I can to stand out from the rest. I've found if you just accept things as "great" it takes away your edge, it takes away the desire to do great work. I've always had this "I'll show you bastards!" attitude. For example when I was picked on when I was 12 years old, for being short and fat, I

started lifting weights and doing martial arts with visions of vengeance in my mind. I wanted to show those bastards that picked on me! Granted, as the years passed, I forgot about the whole thing, but it's the same with film an art. As an artist/performer we all want recognition. When we see what we think is RUBBISH being highly regarded and worshipped, it makes us angrier and that anger drives us to create something better. I'll never try to argue that I'm the best at anything, I'm just showing you my inner dialogue and part of my driving force. I remember seeing a quote once that said along the lines of "Accept your pain and burn it for fuel on your journey." So I look at the world of film and Art and I'm like "THIS SUCKS. I CAN DO BETTER!" which causes me to go off and kill myself to do my best. I'm also highly competitive and I hate to lose, EVEN if no one is aware of the battle OR the battlefield, except for me. I make up my own little invisible battles that I fight every day, whether it's me against the world á la 2pac, me against some movie studio or me against my daily quota of shots to animate. It's always a battle, a battle that I MUST win. I won't ever give up and I HAVE to win!

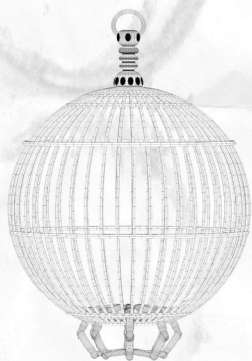
What I'm trying to say is that HATE is as much of a motivating force for me as LOVE is. Early in my artistic career I tried to deny my dark side. I got caught up in duality, but then I realized you can't have light without shadow and vice versa. That there is no "good" or "evil" in nature, things are just the way they are. Since I know that ART at its purest form is part of NATURE, I view it the same way. So I learned to embrace my "dark side" and harness the power of that darkness for my work. The natural world is in a constant state of energy transfer: create---> destroy--->create, etc. So I can use my yearning for destruction to create. I can take all my fear, lust, anger and hatred and channel it into my work. Granted if my work was only dark, it would be imbalanced and I would be doing a disservice to the world with my imbalanced view. I used to be afraid of the dark, when alone in a dark room I would see dark things creeping around in the shadows and it scared me. Then one day I realized that the darkness was me, it was something that was inside of me that I was denying and once I embraced that darkness and expressed it through my work, those things in the shadows went away and I'm no longer afraid of the dark. It wasn't an external darkness I was afraid of, it was the darkness inside of myself that I was afraid of.

We all have this primal force inside of us, this FIRE that wants to FIGHT, FUCK, DESTROY. It's always there and if you're not working with it, you're working against it and it's pretty fucking powerful so it will probably eat you alive in the end! People try to suppress it and numb themselves with anti-depressants, anti-anxiety shit, various meds OR they are totally consumed by the BEAST, by the FLAMES. Many artists tap into this fire and it drives many of them into drugs because they weren't ready for it yet. They didn't have a stable strong base, so they crumbled. I mean I could be like some super nice, caring, love and accept everything sham of a person, but if I did that I wouldn't be able to tap into the darkness. So that's one of my secrets when it comes to motivation and drive. I use the same berserk force that makes people RAPE, MURDER, BURN, except I burn it as fuel to create my art. It's like juggling chainsaws or fire because if you go too far or start drinking too much or something, causing your base to weaken, that beast can fuck your shit up! This is something I haven't read much about at all because it seems most artists just become slaves to it and are powerless against. Controlling it has to do with your WILL and the manipulation of your will is MAGICK, so until you become a proper MAGICKIAN you will always be powerless against the dark berserk beast that lurks inside of you. I mean the darkness can fuck with you! It's that darkness that makes you want to KILL, forcing detailed violent fantasies into your mind. It's the darkness that wants you to indiscriminately FUCK, grabbing hold of you when you're at your lowest points from being drunk or on drugs and trying to get you into some shit. It's the darkness that years for REVENGE. There's a lot of power in the darkness. I have learned to bargain with my darkness, so that it lends me its power. It's almost like we all have this DEMON inside of us and it wants to take control and wreck shit.. We want the power of FIRE that it can give us, but we don't want to give full control over to it because we know the trouble it can get us into. So I bargain with it, I make deals with it. I tell my DEMON "Yes demon if you give me the power to make this film I'll FUCK and DESTROY and BURN and do everything you want, but ONLY if you give me your power." and the darkness gives me its power. Now I hope I don't make it sound like I'm some serial killer rapist on my off time, because I'm not. I'm not assaulting, killing or raping anyone. I do give the darkness what it wants in time but in SMALL, CONTROLLED DOSES.

I can see right through work that hasn't been lent a hand by the darkness. It's weak, tame and lame. There's no real edge, it's just safe and boring. Like mainstream 3d animated films. There's no darkness in that! It's so "nice" and boring, where's the danger? I'm not talking "THE TIMEBOMB IS SET" or "TORTURE PORN" danger, I mean real danger. Like it was dangerous for the Artist to create it because they were walking on the line between sanity and insanity, they were playing with fire and ice. That's what I want to see! I mean with mainstream animated films if someone curses its considered "edgy" but, YEH, the script was written by some pasty douchebag sitting in a Starbucks in Santa Monica! So yes I HATE THEM!

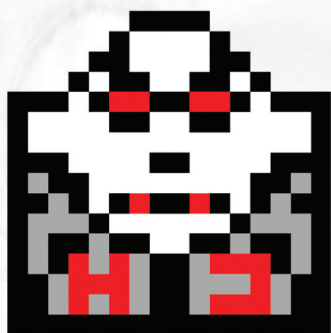
Life is so much fun after you embrace the darkness OR the light, IF you are a naturally pure e_vile person. I was a good kid, then I turned into a horrible person, then I became a lame-o nice guy and then I finally found that balance. That's how it always seems to go with things.

I created this chapter because I had never read anything that addressed it and outside of some cheesy musicians or fake artists I haven't read anything about the darkness and art, so it would seem if you weren't all "ART LOVE PEACE AND HAPPINESS for ALL" that you were left out. I'm here to say "NAH, I'm a HATIN bastard and I make dope shit with the darkness without becoming its bitch!" So USE THAT FIRE to create.



CHAPTER 5

Pain as fuel



I've developed this special ability through my life. The only thing that makes me feel like I have any value or worth is through the Art I create, so the worse I feel the more I create because the only thing that makes me feel good or valuable is the stuff I create. So when I'm happy I feel good, but I don't tend to make much of anything so I go outside and read books and ride my bike. Then when I'm feeling down I make a song, film or animation because those things make me feel happy. So Art has become my "happy pill". I self-medicate through art. I haven't had the worst life ever, but I've had my share of lows and since I have to create to feel better I've made a TON of stuff. I've made about 20 musical albums, about 80 live action short films, about 20 animated short films and now three feature films as a result of using this Art drug.

We all self-medicate in different ways. Most use actual meds, some drugs and alcohol. Some through watching TV, shows, movies. Some through Facebook and related time wasters. Some through video games. Some through going in and out of relationships. We ALL need something, but doesn't it make the make more sense to have a medication that is actually PRO-DUCTIVE? Like art and exercise? I've also always used exercise to deal with the lamer parts of myself. First it was weight training, wherein I would spend 3 hours in the gym every day. Now I run two miles every morning and do weight training three times a week to keep the insanity away and of course I use art as my "happy pills". I guess I'm lucky that I had nowhere else to turn when I discovered this miracle cure.

I was living in a new town, had no friends online or offline, no girlfriend, I thought I was ugly, I had no money and I was totally lost in life. I would just sit in the kitchen in front of my computer and look out the window and cry because I felt so lonely. I felt like a loser and a failure because I didn't have any of the things I felt pressured to have. All I had was my computer, a camera, a keyboard and some clay. Like a typical loser I had already "tried" to kill myself a few years earlier, but that was more like me just trying to get attention and I'm lucky I didn't die. So I wasn't going to do that again BECAUSE there was no one around to give me any attention if I did that anyway. I had quit drinking a few years earlier and didn't do drugs either, there was no one to call or anything. So I just made up a

fantasy world inside of my computer to focus on. That's how I got into doing animation. I made my own friends and my own life inside of the computer and with some clay figures. Now I had some friends and I needed to give them a life, since I didn't have one. I did that, so I needed to make some music for it. That's how I got into making animated films. After working on it for a bit, I forgot about my own stupid problems because I was all caught up in the world of my creation. It made me feel good to make those things, it made me happy to see them completed. It gave me a feeling of worth. I thought "I MADE THIS?!" and I loved that feeling so I was hooked!

After making a few things, I now felt like I had some worth. I had something to show for myself. That made me feel good, it gave me some confidence, so I made more. Then I started working out again and not feeling like some ugly loser, so after a while, since I wasn't some self-loathing, awkward troll, I was able to make some friends. The only way I knew how to communicate was through the work, so I didn't know how to "hang out" or be normal. As a result, when I spent time with people, we made films, music or animation. That's how I was able to make so much stuff. I met a lot of young, beautiful women during that time, but I was so awkward, since my newfound self was totally based in my work, I asked them to act in my films and the like. Years later I figured shit out and was like "OH! A few of those girls thought I was asking them out on a date, then like they show up and we're making a film?! Oops!" They probably thought the whole filmmaker/artist thing was my schtick to pick up women, but that's really what I was interested in. In the end I think that was better anyway. I wouldn't trade those films and experiences for brief periods of physical or egotistical gratification.

That's kinda where I didn't see eye to eye with most of my male friends growing up. Maybe I was a simp or a something, but growing up it always seemed as if my friends' main goal in life was to have sex with as many women as possible, but I always thought that was gross. Perhaps it stemmed from my past history of sexual abuse and the fact that that experience caused me to lose my virginity at age 8, so that wasn't a big priority. In the end I'm glad I wasn't a whore. In the brief time I did attend

high school I guess a few girls had crushes on me and when my friends learned about this they were like "Just bone her!"; but it never seemed right to me so I didn't. Even when they forced themselves on me I didn't give in. I was studying martial arts at the time and my bizarre Shaolin Kung Fu master was proud of me for "not giving in to the weakness of women". I liked making him proud so it strengthened my resolve in not getting involved with girls. I think he even tested me a few times! I remember once we were taking the bus back to training place, as he liked walking around and taking the bus most of the time and on the business this really attractive girl came and sat next to me on the bus. She said she lived near the next bus stop and asked me to come with her because no one was home. I had never seen her before, but I was just like "No thanks." Then she got off the bus smiling, trying to entice me to come with her. Master Tang, as he called himself, looked over at me and nodded when I didn't go with her. That happened again with a girl who lived next to the place where we would train, so if he was testing me then I passed. That was a whole bizarre thing too, as he was a really weird guy who disappeared shortly thereafter, but not before he had us chant and say all this stuff in some language we didn't understand and telling us that we had been enlisted into an army, that he would call on us later in life. But that's all another story.

I've always kind of admired the monk lifestyle. Totally dedicated to their cause, giving things up and not giving in to the things that most men give in too. Having an IRON WILL and much discipline. When I gave up drinking, a social life and started shaving my head and sticking to a regiment, I wanted to become a sort of artist monk. That was something to be admired in my mind and although I do take my short vacations now and then, allowing myself to waver when I'm not working. To remain disciplined it IS painful at first, but as I've described, I've learned to harness this pain and use it as fuel to create my works.

As a man, or even as a human, I don't think we should be "proud" of ridiculous things like how many people we have copulated with. Seriously, it's fucking lame! Yeh a guy should be congratulated because he was able to insert his erect penis

into many orifices! That's nothing to be proud of. I guess it is if you're a dog, but I don't want to be a dog. I don't even want to be human, I want to go beyond my human limitations and become something BETTER. Call me an idiot if you will, perhaps I just don't settle for the status quo and I never have. Being a whore is just asking for DRAMA and the more drama you have in your life, the less time and energy you have for your ART, to create. So I always veered away from things that would cause drama in my real life.

Now having said that I have lived LIFE. I've been in human relationships and I've been in the same one for going on four years now, so I'm not knocking things I haven't tried. I just know their place. ART will always be the most important thing in my life. It's more important than ME or ANYONE else. ART has always been there for me when no one and nothing else has been, so I will NEVER turn my back on it and risk losing it because you can lose it! I've seen it happen time and time again. So if you can have your art and be in a healthy relationship that does not infringe upon your artistic will then that's awesome, but it's very rare.

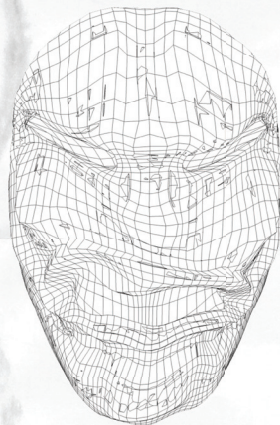
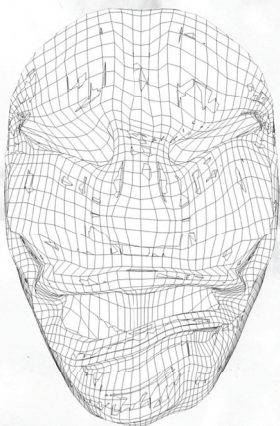
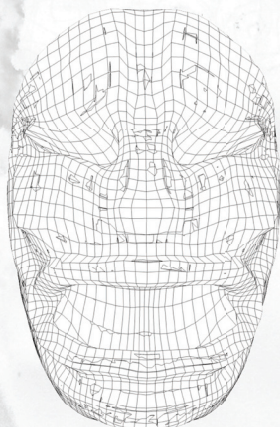
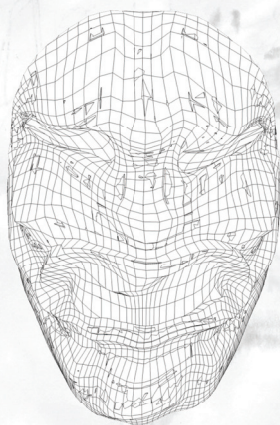
In my own life I feel very lucky that I don't have much pain in it, other than the pain I cause myself for working too hard. I have a little support system now. It's just a couple people in real life, friends, family AND all the people online in my audience. Now I look out at the pain in the world and find it much greater and more important than my own. I look to that as inspiration. There's so much pain and suffering in the world, so now that's the pain I burn as fuel for my art. I hope I can create works that will help ease that pain or perhaps provide solutions that can prevent it in the future, but I still want to destroy with my creations. I want to destroy the system that has caused many of the atrocities going on in the world, the web of lies and control. To address this fully it would require much more than this chapter, but if you have read my blog at all, you know where I stand and you know who I'm talking about as THE ENEMY.

So I started with my inner pain, using that as fuel for my journey until I was able to stand up and be healthy and now I look outside of myself at all the pain in the world. The peoples' pain

is the fuel that I burn for my works now.

I've created my own world narrative as far as who I think the "heroes" and "villains" are and I've taken my side. Now I will do my job to fight back against the villains!

**I FIGHT FOR JUSTICE IN A WORLD OF CORRUPT FLUX-
CISTS!**



CHAPTER 6

Motivation and Depression



I believe in a sort of resonant law amongst human beings, similar to the phenomena that takes place if you have two string instruments in close proximity and you play a certain string on one. It will cause the same string to resonate on the other instrument, without it being touched. We are much the same with our emotion and our strings. We resonate with each other and our strings can be stimulated through external means. Filmmakers are great at manipulating these emotions externally.

This is the way I see it: whether we like it or not, we resonate with each other and much like a metronome, the person with the weaker vibration will synchronize with the person with the stronger vibration. So whether you like it or not you're synchronizing to other peoples' vibes OR you're enslaving people to your vibration. You're either forcing people to sync with you or you are syncing to someone else.

Most people like slaving with others. The other person takes the responsibility as leader and the followers just do as told. Just apply this to religion, politics or any hive-minded group or organization and you'll see it in action.

I am a very motivated person and I don't sync with ANYONE. I've taken an approach that has worked for me, wherein I force people to sync with me. I will not SLAVE to anyone else. I won't accept anyone else's vibe or energy. I need to keep mine strong, so I force others to sync with me. This wasn't always a conscious thing, but after starting countless arguments and after listening to other people trying to explain their way of doing things to me and feeling off, I finally figured it out. We have an energetic signature, call it part of your aura, merkaba, whatever you like. We are made up of energy that is not visible to our physical eyes, we can't see it BUT WE CAN FEEL IT.

By slaving or syncing to no other PERSON, you remain a marionette and, yes, the puppets will attempt to drag you down to their level. The only hierarchy I speak of is one of a person realizing their true potential or NOT, a person reaching into their true core and living with and through that OR NOT. The hierarchy I speak of has nothing to do with intelligence, sophistication or anything like that. We're either being REAL, TRUE and AUTHENTIC or

not. Remain true to yourself whilst not become a slave and syncing to someone else's vibe and you will live as a marionette. The more you stay true to yourself and live through that, the closer you are in resonant frequency with your higher power and the closer you are to your higher power the stronger you resonate. The stronger you resonate, the greater your ability to cause others to resonate with you.

When a person speaks from their heart it "moves" us. What does that mean? I think that it causes us to resonate, it really does "move" us. So what does this have to do with motivation? Well I want you to be aware of this, so that you can protect yourself from others and remain motivated. How many times have you worked on something alone and felt totally great about it, it felt real to you and it made you feel excited. Then you showed it to someone and from their energy more than what they said it totally took the air out of your sails? It's because you gave them the power, you didn't force them to sync with you. You allowed them to lead and they led you into their own place. You ended up feeling like they felt about it, in other words "meh". Now some teacher, instructor, professional or whatever might say "Yes people need to be critiqued and brought down to reality blah, blah.." but whose reality are you being brought down to? Theirs?

Way back in 2004, as I was starting work on WATS, I had a friend who was a professional 3d animator working in Hollywood. When I told him I was planning on making a feature he tried to talk me out of it saying things like "It's too much work... it's unrealistic... you should just do a short!" He was trying to bring me down to his reality, to get me to sync with him. People will consciously say these things with reasons like "they care about you" or "they're just watching out for you", etc. but I call BULLSHIT! A person's advice can only go as far as they've gotten. If I give you advice on making a 3d animated feature, since I've been there twice my opinion is a little heavier than someone who's never done it is. If a person giving you advice isn't exactly where you want to be, then take it with a grain of salt. If you want to be rich and famous then don't listen to me cause I'm not that.

When I look at a place like CgSociety and read peoples' com-

ments, it's like they are trained dogs. They do exactly as their told, they never question authority and they actually bow down to it and lick its shoes. They masturbate over "Pixar Quality" and I'm like DAMN these 3d artists are a bunch of lil batches?! They are not artists, they are TOOLS being used by someone else. So if you SYNC WITH THEM, YOU WILL BE A SLAVE. If you want to make your own 3d animated feature film, you must be a MASTER, not a SLAVE, so be careful whose advice you're seeking.

We are moving into a new artistic age, wherein YOU ARE YOUR OWN MASTER, so I say start doing that NOW or else you'll go extinct with the rest of the dinosaurs that couldn't adapt. If you are a slave that's just going to sit around, waiting for a new master to tell you what to do, YOU'RE DEAD. I say don't sync with other people, YOU SET THE TONE!

I say FUCK ANY CRITICISM BUT YOUR OWN. It's your work, it's your life. YOU HAVE TO LIVE WITH IT, so why let anyone else in on your game? It's your time, your work, so KEEP IT YOURS! If you study and continue to get better, you will see your flaws and fix them. You don't need anyone else telling you what's wrong with it. What does that accomplish, besides handing your power over to them? "AM I GOOD ENOUGH NOW MASTER?!" Fuck that! One of the most common questions I get is "HOW DO YOU STAY MOTIVATED?" and this is how: I say FUCK EVERYONE. I say FUCK THE EXPERTS! FUCK THE CRITICS! FUCK MY "PEERS"! I do what I want and as long as my audience enjoys it, THAT'S GREAT. You must be the leader of you. The thing about a leader is that, ummm, THEY LEAD, they don't follow!

How are you going to lead if you keep stopping and asking everyone if they are ok with where you're going? YOU WON'T GET ANYWHERE! You have to be brash, you have to be bold, YOU HAVE TO HAVE GUTS! In the end WE ARE ALL ALONE. Where are those people whose critiques you listen to? When you hit hard times are they going to be there to help you? NO! By listening to others critiquing your art you're on your way to becoming a PUPPET. If you want to stay connected, you've gotta say FUCK THEM and keep following your higher power, keep that floating feeling going. Have you ever been so

happy about something that you felt like you were floating? You were a MARIONETTE FLOATING ABOVE THE SURFACE. Very often people try to get you to "come back down to earth". What does that really mean? They are jealous of you up there floating above. You anger the puppets and they want to drag you down to where they are because your very existence angers them. Being an artist is a WAR, it's a battle. A battle between yourself and everyone else trying to drag you down. If you live with that intangible magick that they've never known or lost forever, they will grow to HATE you. These people may claim to LOVE you and they might even love you or care about you CONSCIOUSLY, but UNCONSCIOUSLY they are trying to control you, drag you down, cut your strings and contain you.

You can call me a wacko or whatever, but this is what has worked for me and, as far as I know, I'm the only M dot Strange in the world doing what I do. I've know SO MANY people who could create far greater and far more than I have, but they let the puppets drag them down. My sister is a MUCH more talented artist than I am. She can draw and paint really well, but she had an art teacher in high school that, like many, got her students to slave to her vibe. In doing that, they let their artistic spirit be dominated and controlled by this teacher and she crushed them all. I don't have any natural talent. I'm just a guy that believed in himself and didn't listen to anyone else's advice. I believed I could do things, I worked hard and I did them.

I stopped going to school because they had nothing to teach me and EVERYONE fought with me to go back to school, my family condemned me, they we're "concerned" about my future. School district police came to take me to school every day and watch over me, but I kept fighting back with all my might BECAUSE IT DIDN'T FEEL RIGHT. I didn't understand it at the time, but now I know I was feeling my strings being pulled very tight and I was afraid they would snap, that I would lose my connection, that I would lose the magickal connection, so I did everything I could to stay alive. Through my persistence of will I WON, as soon as I WON, as soon as my will triumphed, I went back to school on my own volition. I acted "normal", got good grades, played sports, had friends, had a girlfriend for those two years I was in High School, just to show people I could do it. Then I

went to college and got my B.S. degree to make my mom happy. Now, after all these years, the very people that condemned me for rebelling back then congratulate me for doing what I'm doing. HOW CONVENIENT! They didn't know any better as they were just defending the status quo with most everyone else. Now what if I would have done what they said back then? I would be a normal person, working a normal job, possible with a wife and a house or some shit. HOW DEPRESSING! You see IN THE END WE'RE ALL ALONE. We have to fight alone! Actually most of my family that condemned me is DEAD and they all died miserably, so WHY WOULD I LISTEN TO THEM?! Only heed the advice of the people you want to be life. I didn't want to be like them, so why would I listen to any of them? That would make so sense!

It's said that a Samurai wasn't judged on how he lived his life, he was judged on how he died. If you do what you want in this life and live your own life, live and die by your own sword, if you went all out and did your best, if you chased all your dreams to the BEST of your ability, if you SPOKE your mind and fully expressed your FEELINGS, how could you have regrets? If I would have listened to all of the so called "authorities": family, teachers, police, who ever. If I would have listened to their advice and did what they recommended, I would have never have become M DOT STRANGE, I never would have been SOME GUY, let alone AGENT2a03. I would have remained MICHAEL and the thought of that is fucking depressing.

If you met me and told me your dream I'd say FUCK YEAH GO FOR IT! Because I'm chasing my dreams and I'm happy because of that. I have NO REASON to try to drag you down because I'm not down there, but all those FUCKS who are down there will try to drag you down, so it's good to HIDE your true aspirations from MOST PEOPLE. HIDING YOUR DREAMS, whilst chasing them is a smart strategy. That's what I did when I was in college studying Kinesiology. I told my family and other people that after graduation I was going to work full time as a personal trainer with my degree, but it was BULLSHIT! I knew I already loved films and that's what I was going to do! I didn't care how I lived or where, I was going to make it happen and NOTHING was going to stop me! I would FIGHT, BEG, CRY, SCRATCH, CLAW for it. I would become totally fucking desperate to make

my dream a reality. I would become insane and desperate, as the Hagakure teaches us that "The way of the Samurai is in desperateness. Ten men or more cannot kill such a man. Common sense will not accomplish great things. Simply become insane and desperate." So I've been living the way of the Samurai since I was born. Hmmm, I've done the work of 20-200 people by myself, so ten men or more definitely cannot FUCK with me artistically. THE WAY OF THE SAMURAI ARTIST!

So how do you stay motivated? By NEVER letting go of your dreams and FIGHTING for them! By putting your dreams into your work, by making your work your dream and holding onto it and protecting it as the most precious thing you have. You will FIGHT for it and you are willing to DIE for it. Once you show the world how serious you are, people will stay out of your way. They can argue and bitch and nag from their point of view, but are they willing to DIE FOR IT? NO! So you win! Now I'm not saying this is healthy, but the way I managed to stay alive for a long time was like this. Even though I felt like a loser and a failure, since I didn't have much money, no friends, no "bright financial future", no girlfriend, I told myself "FUCK IT! I'm going to follow through this film thing and go all out on this path and if it doesn't work out I'll just kill myself!" That would put an end to the shame I felt, that would prevent me from being a leech on my family and people that cared about me. I would erase myself, problem solved! AGAIN, I'm not saying this is healthy, but this is what I did for MANY years. I mean what do you have to lose if you tell yourself that? There's nothing to lose, cause if you fuck up bad you'll just end it. This got into a NO REGRETS sort of approach. So I became a recluse, I said FUCK having friends! Fuck relationships! Fuck all that bullshit! I'm going to dedicate my life to film, animation and music and I'm going to go all out to become the BEST that I can be. I'm going to become GREAT or else I'm going to end it all. Now this may seem like a pretty big gamble, but it wasn't in my mind. Most everyone does this SAME THING, except THEY DIE INSIDE! They chase their dreams for a bit, then when it gets too challenging and they get too much pressure from other people, they give it up. THEY DIE INSIDE, they let their dream DIE, they become a puppet. They are still alive physically and can enjoy the joys of living a BASE physical life, groveling on the ground by doing things like eating, sleeping, fucking, buying things, re-

producing etc. THAT IS NOT LIFE TO ME, so I just said "WHY FAKE IT?" I would rather DIE, PERIOD, than die inside and go on living in perpetual mediocrity. I strive for greatness, so mediocrity is POISON, it's DEATH!

Now the whole "IF I DON'T GET WHAT I WANT, I'LL AN HERO!" thing is definitely my inner lil BRAT/BITCH part of my personality, I admit this, but this rebellious little brat/bitch part of yourself is tightly wound up with your artistic spirit. Who gives a fuck if you kill yourself anyway? It's YOUR LIFE, you can treasure it or waste it, it's your business! People might say "YEH RIGHT! You'd never kill yourself!" I won't comment on that, but this ploy definitely got me to a place that I needed to be in, in order to move on through life with no regrets. To put it all on the line, to throw it down! Risk shame, depression and DEATH to TRY TO LIVE THE DREAM because you know that if you're not chasing the dream, you're living in mediocrity and to a pompous artist bitch like myself, mediocrity is DEATH. It's a slow, living death. It's WORSE THAN DEATH!

So where does my motivation come from? IT'S MY WILL TO LIVE because I have told myself that if I fail I must commit suicide. Is that a good motivator? I think so, it got me this far! Recently I changed my stance on suicide though. I had a dream where all these cars were stopped, as a train was coming and this bearded homeless guy laid his head down on the tracks. I ran through the cars, trying to get to him, but before I could the train came and I saw it crush his head. When I woke up I said to myself "It's never that bad, that you would have to do that... there's always hope that things can change for the better, as long as you're alive." So I don't use this suicide strategy anymore. ALSO now I have to stay alive FOR YOU ALL! I've got to keep making films and things for my audience and I WON'T LET THEM DOWN! Because when people were doubting me and trying to drag me down, my audience said "GO FOR IT M DOT! GO FURTHER, DO MORE!" So that's what I MUST do. Your support has given me strength which I am eternally grateful for, but for a long time no one knew I existed. I had no audience, I had no one looking forward to seeing/hearing my creations and those were tough times. Those were the times I used the suicide strategy, which I WOULDN'T RECOMMEND anyone else do-

ing, but since I did I figured that I should share it with people, to show them how serious I take this thing that I do. When I was at my lowest in those days, when I felt so worthless because I had no money or worth in the “real world” because I just wanted to make animations, I would go online and research suicide methods. I would do this for hours. Once I found out how quickly and easily I could kill myself it was comforting for some reason. It was comforting to know how easy it would be to erase years and years of fail, so I would quit crying and go back to work. Again, I’m not saying it was HEALTHY or RIGHT, it’s just what I had to do to retain my artistic spirit and/or sanity, without resorting to medication, drinking or drugs. Actually the stuff I wrote in this chapter is stuff I’ve never shared it with anyone. I wasn’t all “emo”, I didn’t cry in front of anyone or show my emotions, I put it all into my work. I maintained my facade on the surface, but I was quite fragile inside. No one knew my true self, any negative things anyone said about my work hurt me inside because that’s the only thing that I had. All my self worth was based on my work, so I had to come up with all the self-defense mechanisms I did to survive. When I was working on WATS it was probably at its worst. I had gambled my whole life following this path, which seemed to culminate with the creation of WATS. I had bet it all on this THING and I was working on it alone. After the first week of shooting it looked so horrible that I broke down in tears. I had bet my whole LIFE on THIS crap, that looks so CHEAP and CHILDISH?! I felt like the biggest man-child loser in the whole world! I couldn’t even do proper animation, it looked like a four year old did it and it was supposed to be epic and serious. I was crushed! Then after doing my suicide therapy I got myself back together, decided to throw all that animation out and do it again. So I went back up to the studio and did it again. This time it looked ok, so I kept working.

As I built more of the film, as more of it came together, my confidence was building up with it. By the time it was finished I felt pretty good about myself because I had this whole film to base my worth on. It wasn’t perfect, no, but it was mine. It was something and I liked it, I was proud of it. I was proud of myself. I’ll say it again and again: my approach was DANGEROUS. But since I never lost my connection, I always had more strength, more WILL to LIVE and to SUCCEED. I wouldn’t allow myself

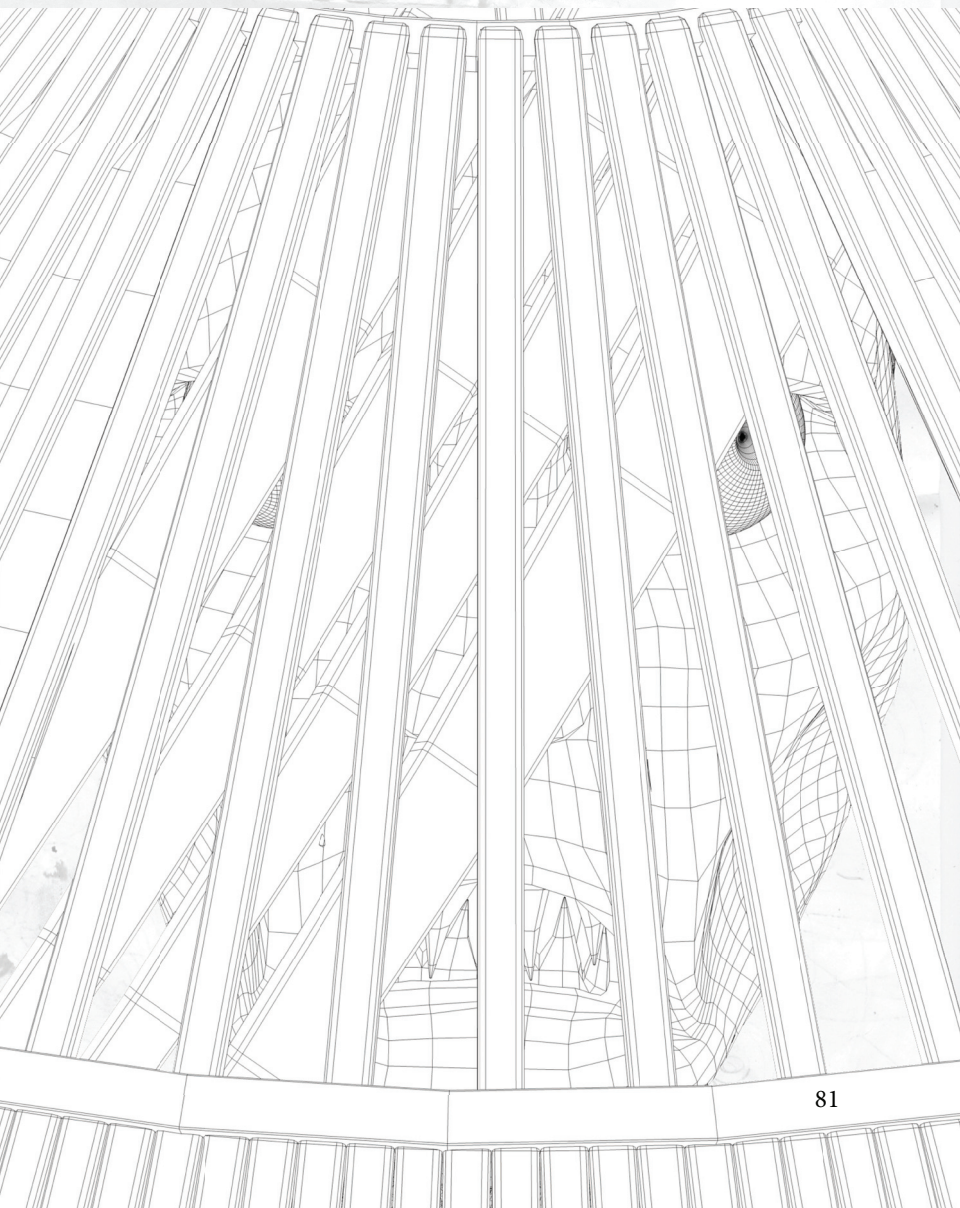
to LOSE, I had to WIN. I had to overcome and adapt. I HAD TO! When the trailer for WATS got placed on the front page of Youtube it was like the greatest thing ever. Instantly there were all these people interested in my work. It gave me so much hope, it gave me a reason. Now I knew I did it all for a reason, IT WAS FOR THIS! Then when WATS got into Sundance I was surprised and excited, although that excitement led to a big letdown in the end from the vibe at Sundance, which was all about HOLLYWOOD, Celebrities and the same old bullshit. I came to another impasse: sell the film to an old media distributor or set it free on youtube? I chose to set it free on youtube because once I had my own audience I knew how valuable it was and I wasn't going to let go of it! I knew that no matter what, as long as I did my best and put films out, the audience would be there for me. But who knows about some old media distributor? So I hooked up with Jamie Chvotkin, we distributed the film together and it turned out great. I'll be distributing HSM with Jamie and his new company INDIEBLITZ.

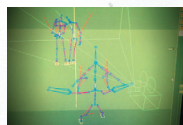
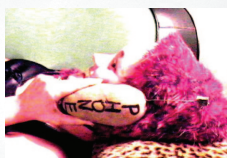
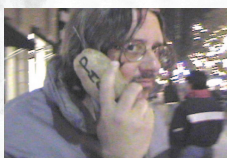
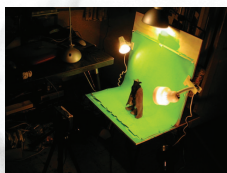
This wasn't supposed to be a life story chapter, it's about motivation and I wanted to show you what has motivated me. LIFE AND DEATH. It's your life and if you take your life seriously, you've got to be willing to risk it all for success. So when people tell me they are having problems finding motivation, I really want to grab their shoulders and shake them saying "DO YOU WANT TO DIE, MOTHERFUCKER?!?" Because that's what it's all about: PASSION. PASSION IS FIRE and it will burn you to death or keep pushing you to the highest heights! BUT passion is also dangerous. It can make you self-destructive. If you don't have passion you will NEVER be GREAT. My heroes had PASSION. Beethoven, Tesla, Kubrick. They had FIRE. We can all tap into that fire if we stay connected and true to ourselves. It's not going to be easy, but the reward you receive is in proportion to the work you put in to get it and as of this time I have NO COMPLAINTS in my life. My gamble paid off and yours can too, as long as you're willing to set the stakes as YOUR LIFE.

FIGHT to stay connected! FIGHT for what you believe in! Let your PASSION guide you, let it take you far beyond what others have reached! NEVER let others hold you back or drag you down! REFUSE to sync to them. Don't be a SLAVE! Be the mas-

ter of your own destiny! Be the DIRECTOR in the production of your own life, NOT AN ACTOR!

IF you ever feel really low, like all hope is lost, hit up your pal M doT---> helpmdot@gmail.com--> BUT I'll probably try to talk you into making your own film as that's my answer for everything.





CHAPTER 7

Your inner HERO



This chapter is heavily influenced by the philosophies of Joseph Campbell. Joseph Campbell talked a lot about making your own myth and becoming your own hero and I've used this for great inspiration in my life. Let's pretend we're living inside of a film that is our life and you are the main character. What kind of a main character do you want to be? As an artist I think you should choose the HERO. When everyone else falls, when everyone else gives up, when all hope is lost, a HERO PREVAILS! If you were watching a film and the hero just sat around fucking with facebook or just sat around complaining as to why he/she couldn't be a hero, wouldn't you be like "THIS MOVIE SUCKS?! THIS HERO IS LAME?!" WELL we need to make a good film out of this production that is our life, so we've got to be a GREAT HERO!

Since we are dedicated to making great films, we have to make sure our hero goes beyond all expectations. Maybe you get down on yourself because you think that you, with your legal name, are lame or a failure or something because of their past. Well the time has come to put on your hero mask, get out your hero costume because you are becoming a new person. Michael is no hero, he's a lame lil bitch, but M dot Strange is definitely a hero. He pwns shots all day! So perhaps you need to create a new persona that you can instill these heroic traits in? If that hero fails and dies JUST MAKE ANOTHER ONE!

So I say in the production of life BE A HERO, NOT A VICTIM! Think like a HERO, act like a HERO and you will become your own personal HERO. You will save your dreams from the clutches of defeat and you will SAVE YOURSELF. Once you've saved yourself, you can help save other people, by helping them get in touch with their inner hero. We ALL have greatness inside, we are all UNIQUE and if we get in touch with our true selves, we are the the BEST at being US!

Once you start living and thinking like a hero and doing what you can to help others, you'll gain even more strength to do more and help more! Through resonance people will lend you their strength and you will lend them your own. That is what support is. Even if they don't end up doing anything, how GOOD does it feel to know that someone is THERE FOR YOU?

To know that they've got your back? It feels GREAT! It gives you POWER!

Whenever I talk to a friend who is being overcome with self pity, who is shuddering with fear at approaching resistance, I try to remind them to get in tune with their inner HERO. I remind them to not be a victim, to find their core of inner strength and use that to FIGHT. A lot of strength can come from thinking about all the real victims of the world. The populations being oppressed by dictators. Those populations being raped, murdered, abused, pimped and exploited, with no one to help them. Now if you're sitting in your warm room with your laptop feeling sorry for yourself because you can't find inspiration, how can you honestly feel sorry for yourself knowing that those things are going on in the world? Imagine you're in a film again. We see scenes of unarmed protestors being murdered for wanting basic human rights, children being pimped or mined for their organs or we see scores of children who want to learn and go to school, but they don't even have a fucking pencil or food or a place to eat. Then we see you sitting there in a comfortable place, complaining about "motivation", "inspiration" or about not having this fancy tool. Would that make you seem like a HERO? I think not.

Once you take this worldly HERO perspective and take it seriously, it will change your whole life. You'll find great strength and inspiration, where maybe you had none before. Once you become your own hero you can create your own MYTH, create your own legend. Do things that people have never done before. Climb to the highest heights, go after hidden treasure believed to be lost forever. There's one DragonBall Z movie whose title I love. It's like "If Goku can't do it then who can?!" and in the movie Goku, who is a great hero role model by the way, fights this monster and gets beat. The monster beats all of his friends and is going to destroy the world, then he says something akin to "If I can't do it then WHO can?!" He realizes that there is no one else who can do it, so he MUST find the strength to do it for the sake of everyone else and he does. We are all connected. You can either let these connections drag you down and steal your energy OR you can use the connections to help propel you beyond known boundaries.

CHAPTER 8

WHY?!



Someone might say “Why? Why bother trying to make films or art? Why bother with this PASSION business, it seems like too much effort?!” The radical things I’m spouting are definitely NOT for everyone. Most people are totally happy with what normal life offers them. I’m writing this for the small number of people that are not satisfied with what normal life offers them, those that want MORE, those that want something more profound and exciting, who want to be challenged and overcome those challenges. Most people are perfectly happy doing what they are told. Most people love to follow, to have everything done and decided for them so they can just hang out, consume, marry and reproduce, then condition their spawn to be like them, making clones of themselves to perpetuate what I would call MEDIOCRITY.

Call me crazy, but this is how I’ve always looked at things. We have people telling us what we should do, like our parents. They did what they were told to do and that’s all that they know. They gave up their dreams to have and raise children, then they raise their children and give them the same advice they got. That is, to have children, “be real” and give up your dreams. If we lived in a utopia, where most people weren’t totally fucking unhealthy and dosed full of meds, in a world that’s not totally fucked and in constant conflict with slavery, mass rape, genocide, destruction of the environment, a dying financial system, TONS of miserable people I wouldn’t be at odds with the status quo. But obviously the world is FUCKED, so somebody went wrong, somebody made the wrong decision. The world got the way it is because of the decisions that people made and continue to make. They follow the lead of their parents who followed the lead of theirs, etc. and where has it gotten humanity was a whole? FUCKING NOWHERE! Sure there’s the financial elite, who are doing just fine and have the best times, but everyone else is FUCKED. It makes sense to me that if the world got the way it is from most people making these same decisions, that, UMMMM, if you want a different outcome for your life and for the world, you NEED to do something different. It’s very simple reasoning, isn’t it?

A person’s advice only goes as far as they have gotten. So if a person that is obese and depressed is trying to give you advice on staying healthy, wouldn’t you say to yourself “Hmmm if that’s what they did and they ended up like THAT, then I

SHOULDN'T heed their advice UNLESS I want to end up like them." This is how I've made decisions and lived my life. Don't listen to me IF you want to be RICH and FAMOUS because I am NOT RICH AND FAMOUS. I haven't gotten very far in amassing monetary wealth, so my advice doesn't go very far in that direction. As far as making 3d animated feature films alone, well you can see how far my advice goes there.

So what happens is that we have people who are slightly satisfied with their mediocre lives passing their sage advice down to you and for the most part YOU listen to them and do what they say. WHY?! To not hurt someone's feelings? To respect your elders? ITS YOUR LIFE! YOU can do ANYTHING you want with it! Don't you know this?!? I guess I've always been rebellious, ever since I was a kid, it's in my nature. I've always asked questions and I usually don't get the answers I'm looking for, so I keep asking in different places. It's these basic questions like HOW TO BE HAPPY that the status quo and the people following it could not give me the answer to. No one could give me an answer because NONE OF THEM WERE HAPPY.

Now what is the point of LIFE? I always believed it was TO BE HAPPY? TO FIND HAPPINESS? Is the point of life to be a good sheep? To do as you're told? To be a good replica, even if you have to take meds to give yourself a false semblance of happiness? NO! I saw that the WORLD IS WRONG AND I AM RIGHT! I always asked people, I always ask the world "HOW IS IT THAT I AM HAPPY?" I didn't do as I was told, I have no money, no material goods, no kids, no shiny car, I'm not married, I have no retirement savings, but I'm like the happiest person I know. I rode my bike in the rain to get over to this cafe to write and I had a smile on my face. WHY?! HOW?!? Am I dumb? Do I have a chemical imbalance that makes me feel happy and fulfilled? NO, it's because I'm right and the status quo is WRONG when it comes to human happiness.

That is why I'm so adamant about SCREAMING about this stuff. Happiness is within your grasp! It's a ways down the road if you keep going straight, but everyone turns left. WHY?! Because that's what you were told to do, right? You were advised to do that. You were advised by people to FORGET your dreams

for now. Here's THE BIG LIE: You have to be "practical" and forget your dreams for now and become a cog, a sheep, a slave AND THEN, when you retire or are financially stable, you can chase your dream. Isn't this the BULLSHIT people tell you? How many people do you know that have done this? How many people do the people telling you this know that have done this? OH, LOOK at so and so, he started painting when he retired and he does shows in Santa Fe! VOMIT. If you want to make art that MATTERS you need to do it NOW. When you have the FIRE, while you're still connected, while you're still a Marionette! Once you're a puppet, it's TOO LATE! You have to do SO MUCH WORK and expend SO MUCH TIME AND ENERGY to try to reattach your strings, once cut. WHY NOT JUST KEEP THEM CONNECTED?!

It's more about the MENTAL than it is the PHYSICAL. Sure, you can work a mind numbing job from 9-5 and chase your dream in your off time, that's totally possible! After I got out of college I worked at a furniture store, delivering furniture for my 9-5 and I worked on films on the weekends. The work wasn't that bad because the films were ALIVE IN MY MIND. Where people get trapped with this is when they GET IN DEBT or GET MARRIED or some shit like that. I had no car, only a bike or the bus. I had no girlfriend at the time and I didn't go to bars or clubs, ever. So I wasn't wasting money on BULLSHIT or getting in debt. You've got to be smart about it! It really comes down to HOW BAD YOU WANT IT. People who have done great things in the world LET NOTHING STOP THEM, they didn't complain and go "POOR ME", they kept at it, kept adapting and they overcame it.

Wouldn't you want to have free happiness in your life? Wouldn't you like to be happy, just sitting there alone, for no reason at all? Not because someone told you "I love you" or because you got some fancy car or house. Wouldn't you like to be happy JUST BECAUSE YOU ARE HAPPY?! NOT because you took happy pills? ART is nature's happy pill. The joy you get from creating and the energy you receive from others when sharing your creations will bring you this happiness. The "real world" will try to put down this happiness, they will try to convince you that it's not real happiness because you have no money, no house, no wife/husband, no fancy material things and, according to them,

no future! REALLY look at your elders, look at people around you, are they TRULY happy? If they are, GREAT, listen to their advice, perhaps. If they're not happy, then you need to decide whether you want to follow their path or not.

It's like we start off right as kids. We do what makes up happy. We are happy. We KNOW what we want to do, what makes up happy. THEN the world goes "WRONG! That's CHILDISH! That's UNREALISTIC! That's IMPRACTICAL!" so we throw it away and become miserable. We then look to things like sex, codependence, drinking, drugs and consumer whoring to attempt to make ourselves happy, but it DOESN'T WORK. It's fleeting and it's fake. Some people realize, during their midlife crisis, that they've been doing it ALL WRONG and they try to get back in touch with the things that REALLY made them happy when they were kids. Many others never figure it out and just die miserably from their mediocre, unhappy existence. AGAIN, doesn't it make sense to JUST NEVER LOSE THAT THING THAT MADE YOU HAPPY IN THE FIRST PLACE!?! Some people might call that DYING INSIDE a "rite of passage" or something you need to do to be an adult. Well there's also a rite of passage performed by some indigenous people in Asia, where a bunch of men gang rape a woman then they set the house on fire and kill her. Just because something is considered a "rite of passage" doesn't mean it's not totally WRONG and FUCKED! But HEY maybe I'm wrong, maybe I'm going to go through my whole life laughing and smiling, having a great time and then when my end comes I'll go "I REALLY WISH I BOUGHT A HOUSE AND AN SUV, WHILE THINKING ABOUT MY FUTURE.. oh wait I'm dead, what future?!?!"

So don't believe their lies! GO out there and CREATE. PIMP THE SYSTEM and PIMP THE MAN, don't let those things PIMP you! If you figure out how to keep it real as an Artist and make hella money, THAT'S AWESOME! There's nothing wrong with being rich, I mean I have nothing against it, it's just a part of my path so far wherein I don't have much money, but maybe that's because whenever I have any extra I use it to help my friends or family? I don't really care since money is NOT my HIGHER POWER. If you follow the status quo you WILL declare money as YOUR HIGHER POWER because that is the END GOAL of the status quo worshipping, sheepish consumer

whore. Profits, period. So when you die, WHERE IS YOUR GOD NOW? What will all that money in the bank do for you then? OH to give to your children, so they can follow in your footsteps and do the SAME THING. If no one stops and CHASES THEIR DREAMS, WHAT IS IT ALL FOR? Who/what is all this money for? If you're not part of the financial elite, the mega-rich, if you're not part of that class, YOU ARE BEING PIMPED! You've killed your dreams, you've died inside for them! So they let their children pretend to be artists, musicians, and filmmakers. Look at the nepotism in film/music/arts, look at all the people who are stars who come from money. IT'S TIME FOR US, THE COMMON PEOPLE, TO TAKE THE ART BACK!

THOSE RICH FUCKS have never struggled, they've never really lived! So there's NO LIFE in their works! That's why you can see a million of their films and FEEL NOTHING, because there's no soul. They never had to overcome anything in life to create, except their own stupidity/addictions. So they create soulless/lifeless films/art/music. I HATE ALL THAT BULLSHIT! It's USELESS, MEANINGLESS TRASH! ART is supposed to arouse your SOUL! It's not just supposed to arouse YOUR WALLET, so you go out and buy all the crap from product placement. Or arouse the corpses that rule over the Oscars and other bullshit awards, wherein their fucked up, convoluted system pats itself on the back and tries to convince the rest of us that it's relevant. IT'S NOT RELEVANT, but when people try to make it so by giving their attention and power to it, they give it relevance, so ignore they whole system and IT DIES!

So REFUSE and RESIST! Don't let them convince you to die inside. CHASE YOUR DREAMS! Make your art a success, create and find your true happiness. LET'S TAKE THE FILM/ART/MUSIC away from those soulless FUCKS! I can beat over 9000 of them by myself! But I need YOU to stand up and join me! I'll keep on fighting alone, but it's more fun with friends! WE can do WHATEVER we want and the more of us that band together, the stronger we all become. POWER TO THE PEOPLE! I have a much bigger fight and goal in mind in the end, but for now I'm just a weirdo making animated films in a bedroom.

When someone is awake you can tap on their shoulder to get their attention. If they are asleep you have to shake them a little. What do you do if they're IN A FUCKING COMA!?! I do come

across as heavy handed in this book because I am heavy handed in real life with people I care about. I'm not the nicest person in the world, but my intention is to try to alert as many people as possible to this secret I think I have discovered. If I bruise someone a little, while SLAPPING THEIR FACE, trying to get them out of their coma, then I won't be sorry. If they wake up they'll be happy and if they don't wake up then they're dead anyway. Besides the resident evil games I've never been that interested in zombies.

So, again, IGNORE everything I say IF you WANT TO BE RICH AND FAMOUS, as I know NOTHING about that. I'm just some artistically rowdy dumb ass who never abandoned that little spark inside of me that made me, me. I fought for it, I WON and now I want to do what I can to HELP YOU FIGHT! There's tons of books and shit about "how to get rich quick", but there isn't much about HOW TO BE HAPPY. Why? Because the whole system collapses if you're happy. LOOK AT HOW MUCH MONEY IS MADE trying to SELL people happiness in one way or another! So it's in the best interest of the system if you are miserable. IT DOES IT'S BEST TO MAKE YOU MISERABLE, so it can try to SELL you cures. My CURE is FREE! NO, it doesn't make it sound easy, it's a lot more difficult than popping a pill or buying something shiny with a credit card. You have to EARN the best things in life, you have to WORK HARD for them, but when you do get them IT'S THAT MUCH BETTER. THIS is in direct opposition to the instant gratification culture that has overtaken most everything.

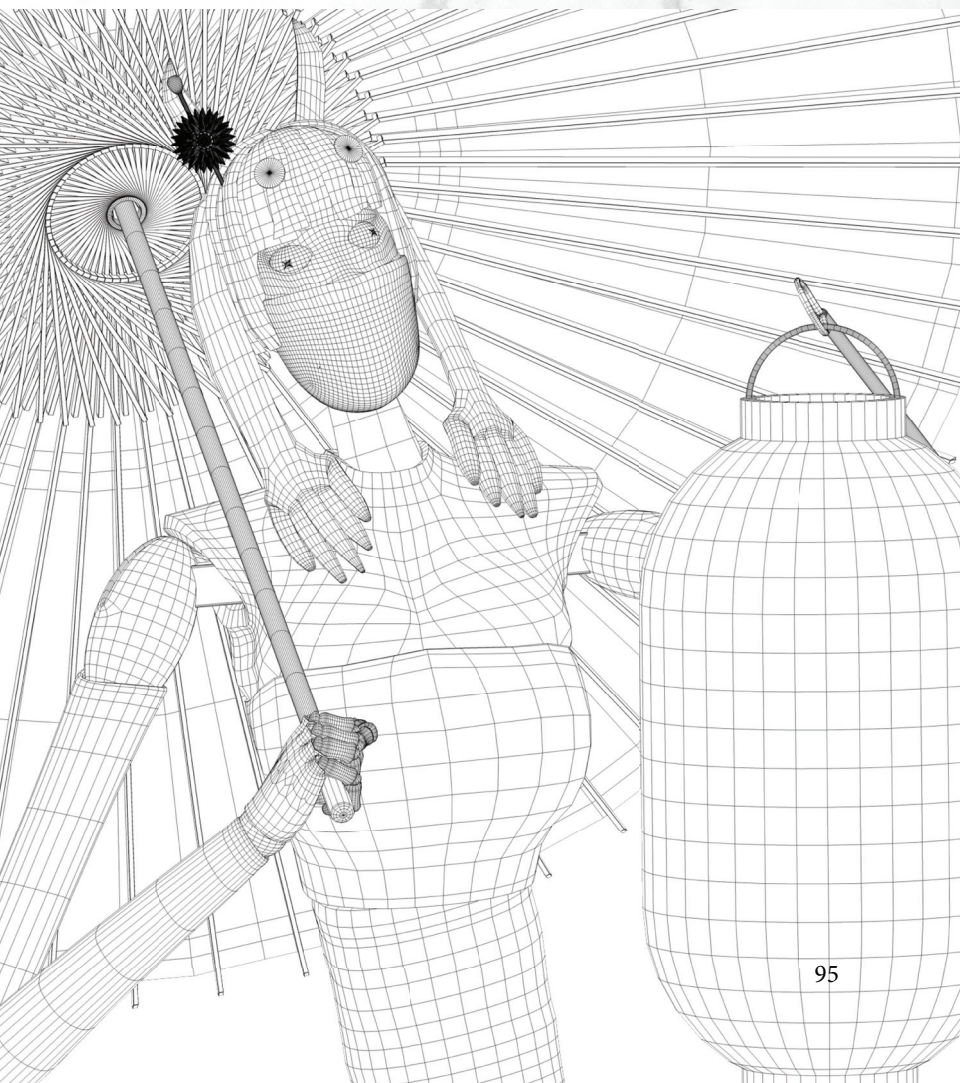
ART and CREATION is the answer, it's always been the answer, it's just been misconstrued. You NEVER "create" money! Are you the one designing the bills and running the press? NO, you didn't "make" it or "create" it, you merely borrowed it and when you're dead it will be lent to someone else. It's fleeting, whereas the ART you create is ETERNAL. Most peoples' greatest "creation" is their children. I appreciate that my parents "created" me, BUT C'MON everybody does it EVERYDAY, EVERYWHERE! It happens on ACCIDENT all the time! IT'S NOT AN AMAZING MIRACLE and it doesn't deserve to be congratulated! WHY are all these idiots proud of the fact that they either ejaculated into someone or were ejaculated into? I'll tell you WHY! They are conditioned to believe that doing so is the only

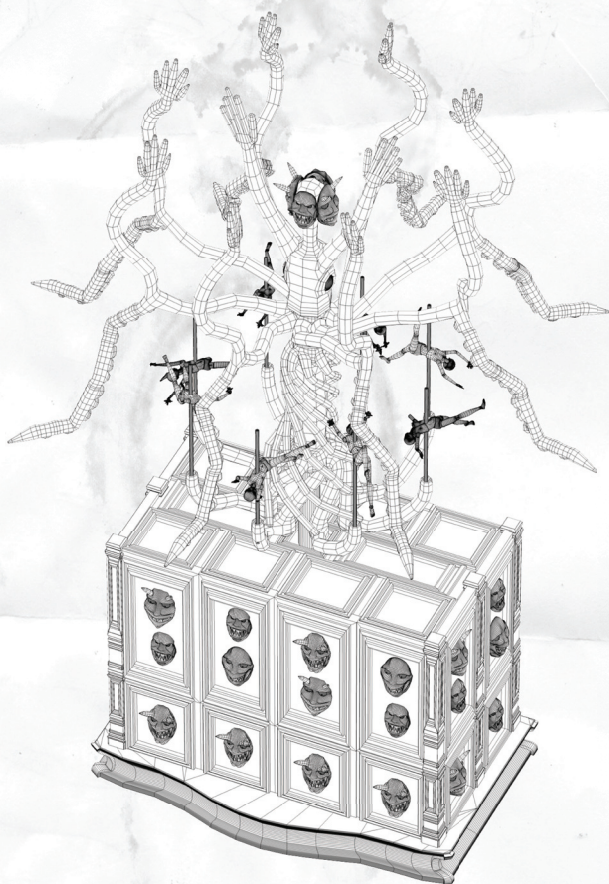
CREATION they are allowed to do and that it's THE GREATEST THING EVER, but that's BULLSHIT! Why are we not congratulating everyone for taking HUGE DUMPS?! OH wow look at the huge POO you created! OH LET'S KEEP IT IN A JAR?! WOW IT'S A MIRACLE??! How MEDIOCRE and disgusting it is. It's all to SUCK you IN! TO get you to GIVE UP YOUR DREAMS! CONSUME, OBEY, MARRY AND REPRODUCE.

The same goes for marriage. COMPLETE BULLSHIT! I used to work for a wedding video company, so I know them well. I refer to weddings as PROM PART 2. People pay a TON of money to put on a second prom wherein they are guaranteed to be the prom king and queen! They pay all this money to dress up and pretend they're special to get everyone to show up and worship them. They pay so people go out and give speeches about them to tell them how "great" they are. They PAY to create this huge fantasy, then they pay photographer and videographers to capture the occasion so they can watch the video over and over reminding them of their "great day", that they paid HUGE sums of MONEY for to feel special. Even though it was ALL FAKE! Why do people congratulate other people for deciding to get married? OH good for you! You have earned enough currency or credit to pay for a ridiculous ceremony to try to deify yourselves, when we all know you're going to get divorced in the next 2 years! "Normal" life is totally insane! What most people accept as "reality" is FUCKING NUTS! Yet they all have their heads SO FAR up their own ass that they don't realize it! Again, the world is FUCKED and it got this way through the current "reality", so I say denounce and REJECT this reality and replace it with the one you want! It's all about perception anyway, so change your perception and change your world. Change your world and you've changed your life! Change is good, natural life is in a constant state of change. Only in DEATH are things static, so don't stand still, don't be a fucking Mannequin! Be a Marionette! Laugh! Dance! Cry! FIGHT! Flail! Don't just stand there waiting for things to happen for you, if you want something go after it! This is the way I've always lived. If you love someone tell them so! Who cares if they ridicule and reject you? It'll hurt for a little while, but you go on and you stay alive inside. If you have a dream, CHASE it! It might be painful and difficult at first, but you NEVER know what you're capable of until you try it! So this question was supposed to be about WHY, so in the end

I say WHY NOT???! Everyone else who is following the status quo ends up all fucked up and miserable or mediocre in the end anyway, SO WHY NOT do something different?! You might actually get it right and teach those fuckers a thing or two! At many points in my life people told me what I was doing was WRONG, they fought with me and argued with me about how I was making the WRONG choice, even though most of the time they had no experience in the area! I SAID FUCK YOU! I did it anyway and now they are all "Oh... I guess you were... ummm... right."

That will be the story of your life if you accept this challenge.





CHAPTER 9

WHAT have I done?!



This is an incomplete filmography/discography. I've never counted, but my best guess would be that I've done around 60-80 live action short films, 15-20 animated short films and 10-15 musical albums to go with the 3 feature films I've done as of 2011. I have a box of VHS tapes somewhere that make up the skits/films I made from 1995-1999. The stuff from that time period were more like skits because we didn't write anything, we would just make up scenarios and then do our best to act them out. I was making these skits with my high school friends. We first used a camera my friend Ernie borrowed from his grandma, then we messed it up or she wanted it back or something so my friend Ben borrowed his dad's camera and after we wore that one out I borrowed a video camera from my uncle. Then my friend Ale bought his own camera that we used for the later films like "Vomit Assassins". We would make these films on the weekends. I don't talk to any of my friends from back then, but I'd like to thank them for putting up with me and working on these films together, that were an essential experience and helped me become who I am today.

Skits/Films 1995-1999 Live action

Untitled Kung Fu Skit, Shanesquatch, Are you alright buddy?, The Dark Secret, Yamdick, Flipped it over, Phuc'n Qway'Z Doot, Neckscious, The porno interviews, Can o man, Flash-back, Real MC, Adventures in Sausage wrapping, Pervert treasure hunt, Behold a Pale Lark, Agente Exclusivo, This is US, Johnny Literal, The new Silence, The Vomit Assassins, Hostile Head, Insert:Delete.

There were so many skits that I don't even remember half of them, but they were all PSYCHO, racist, sexist, pornographic, SUPER FUCKED up and as offensive as possible! My friends and I were all mixed races. Mexican, Philipino, Vietnamese, Black, White, Dominican, Puerto Rican and we made fun of each other and everyone else! After that we tried to make a full length "mafia" film called "The Streets Of Alviso" and it ended up being about 40 minutes long, if I remember correctly. It was ALL FUCKED UP! In the end I was wearing a sequined, red prom dress, as I fought this guy to the death! The scene was a homage to Johnny Hitler from "Blood Diner",

one of my favorite movies back then. I was also obsessed with "Night Patrol". When I lived in LA I wanted to try green screening, but I had no green paint. My sister knew a guy who was a set painter, so she called him. He learned I was a computer geek, so we arranged a trade: I would fix his computer for a can of green screen paint. He came over and we started talking about films and he mentioned that he worked on "Night Patrol" and I said "OH, that's one of my favorite movies!" he stated "Yeh I produced that and I was even in one scene!" so I said "Oh thats awesome, there's also another great movie like that called Blood Diner!" to which he replied "Oh, I produced that too and I'm in that one as well!" I was so excited to meet someone who actually worked on those films! He told me some funny stories and this man Jay, who is a really great guy, taught me a lot about the business. STRANGELY enough I used that same can of green paint to do all my green screening in WATS and I still have that green paint! I'll pass it on to someone else who wants to venture into green land for their animations.

Films 2000-2006 Live action and animated

Defrag 1-4, Rage Haine et Explosion, Blue Wander 1-9, Monstrose Diabolique, Really Real 1-2, Guh_nome death train, Alone, The cafe of dr caligari, Untitled Insane Short film, Narrational, The Potato Phone Project, The average white guys guide to the inner city, Zombie Gay, How to be a corporate zombie, Chencho, Pompous Pampered Poser, Matando Gueros, TerminateHER 3, Tales of tattoo horror, Untitled Relationship Sitcom, The Ultimate Sacrifice, Keep it real dog, Fellatio: The Hollywood Story, Clay fist of the north star 1-2, Heavens Gate with Goggles, Public Access Showcase, Behold my cyborg exchange students, Warbot, Johnny Balls.

There's many more too, I have all of these in a box on mini-dv tapes somewhere? Most of these were guerilla productions wherein I shot them on the streets or in public places, with anyone I could find. I just wanted to make films and have fun, so anyone was an actor to me! It was a lot of fun seeing what kind of madness random people had inside of them after I said "action". These were made on the streets of San Jose, Ca and in Santa Monica, Ca. During these times I was as much producer as I

was director/editor/vfx artist/composer/ animator. For about 6 months during this time I had a monthly film screening in this big art warehouse place in San Jose. I projected the films I was making and I played films from people who mailed me their films, after I posted online. It was called "Surterrene Cinema" and at its peak about 200 people came to each screening. I'd like to thank my friend Paul the Dork for helping me promote it. During these times, BEFORE youtube, I would show my films to anyone who would watch. I carried my camera with me and showed my films on a little screen to anyone/anywhere! On top of garbage cans, outside of clubs, anywhere! I was shooting films everywhere/all the time and showing them wherever I could. I made a lot of friends from doing this and there was a time where I could go out, eat dinner at a nice restaurant, get ice cream at the Ben and Jerry's, then coffee at the cafe and not have to pay for any of it! I guess people were so happy to be in the films or to see what I was doing that they just wanted to hook me up. It was great and I'm thankful to all those nice people from back then! I was doing wedding videos/web design/graphic design/music vids for work back then, but outside of work I got HOOKED up. I was even on the payroll of a place I didn't even work for because the manager just wanted to help me out. I'm SO thankful to all these people, so I hope to make them proud with my career, as they should know they are a part of it.

Feature films 2001-2011

Streets of Alviso 1995

Ophidian 2001

We are the Strange 2007

Heart String Marionette 2011

Short Films 2007-2011

FACE, MOBB, I am in hell and no one can tell, Life is A_B,
Where there isn't any light, The names Strange.

All of these films and music videos can be found on my youtube channel or on the films page of my blog. From 2007 on I started posting all of my film stuff on youtube and I will continue to do this.

Complete list of musical albums 2000-2010

I am not Trowa, 8 bits was always enough, Nintekno, Nes 3001, Showdown in Neo Tokyo, I dream in Lo Fi, The Fear you can HearRRR, Songs for Strangers, Predator_E, Live and Indirect, Real Human, Return from hella nowhere, WATS Soundtrack, ALL_CAPS, Horror in Slow Motion, I_M_NIGHT-MARE, I.s.J.u.s.t.A.M.e.s.s., M, AWARE I LIVE

To get a good sampling of my music check my compilation album "Strange Beats Strange Rhymes Strange Times" it's available now on my site and also on Amazon.com

I know MOST people were introduced to my work through WATS and as crappy as WATS seems to me today it was a huge progression. If you looked at the stuff I was making in 1999, you'll see that time and experience does matter. So wherever you are in your creative career just have patience, work hard, have fun and always strive to get better. Never stop learning, researching or trying new things. I never stopped working or trying and I always did my best, no matter how crappy my equipment or location, no matter if I had any actors or not. Not even when I had no computer and had to edit with two VCRs and a DJ mixer, with my friend's borrowed laptop, to run Mixman studio to do the foley. With music I recorded on tape for the soundtrack! So yeh NO MATTER where you are and what you have, just keep grinding and working, keep creating AND COMPLETING THINGS and before you know you'll be there. LIVING THE DREAM!

The MOST IMPORTANT skills required to be a great filmmaker are your MIND and a pencil and a paper if you ask me. So if you've got those you can work to get better, sharpen your mind, your ideas, write scripts and storyboard them. Pre-production is where the film is really made so do your best and show me your films some day because I want to watch them!



Of course this guy knows what he's talking about!

CHAPTER 10

Final thoughts + future



I've come to the end of this book, even though I have much more to say. After the introduction to the new world, characters and philosophy of my new film, as well as the psycho principles on which I've based my life. Anyone could have written the "motivational" or "inspirational" words I attempted to write, but I've lived it. In this day an age we have too many so-called experts, who are not practicing the virtues they preach. There are too many people who have become "authorities" on various subjects, when they have no practical experience in the field they are a supposed authority on. I keep coming back to the fact that a person's advice can only GO AS FAR AS THEY HAVE GOTTEN. When it comes to CREATING I know what I'm talking about as I've lived it and I continue to progress. If I gave you some advice on business or finance you should probably not take it too seriously because, obviously, I have no good experience in those areas. Last night I was talking to a friend in the cafe and he asked me about the opportunity I'd had to join the mainstream, which I'd turned down, that he had heard about. He asked me if I regretted my decision and I said no, because I never have. It's great to have money, don't get me wrong, but I see the path that I've taken as the best one for me.

As long as you walk the streets you're bound to stay down to earth.

I never want to lose my connection with people. If I lived in LA and drove around in black beamer like the rest of those mainstream douche-bags, I wouldn't be able to walk down the street and look people in the eye, both rich and poor. I walk through the park and look the homeless and the hustlers in the eye. I don't have any fancy clothes, I don't put on any airs and I think this is very important in being an artist. You must also maintain your connection with the public, with the regular people walking the streets in cities all over the world. Once you get too fancy and full of yourself, you're doomed. Yeah, once you have your connections with the studio types and fancy people you'll always have a career. Over time though, these people become disconnected from the audience and they begin to FEAR THE AUDIENCE. Once they are out of touch with their audience, they begin to undermine them, they begin to dumb their films down. Instead of being amongst the people and reading their energy, they pay TONS of money to run focus groups and market research. They

come to FEAR the common person because they are so out of touch with them. All of the "famous" people I have observed in real life seem to be terrified of the public. They need their agent, manager and publicist to be their buffer as they can no longer associate. It's like you can't talk about your problems with your blackberry or the stain you got on the jacket that you bought in Dubai for \$10,000 with some drug dealer on the corner. Can you even talk about such things with a poor, starving child that can't even afford a pencil? We must now realize that we are GLOBAL Artists so we have a responsibility to serve the whole the world.

Because of mass media control and the old media system of convoluted, multifaceted promotion many of these dinosaurs are still walking around with their heads up high. Their handlers have to spend MILLIONS in an attempt to convince the public that their films, their music, their "stars" are relevant, but its all BULLSHIT. It's all a big SCAM. I don't want to be a scam, I want to be the real deal. I want to build a REAL reputation slowly by continuing to put out better and better work, whilst maintaining my core values. I don't FEAR my audience because I know my audience. I AM MY AUDIENCE. I don't dumb my work down because I believe people are a lot smarter than the mainstream media gives them credit for. If my work happens to be "challenging" for most people, then GOOD! Only through overcoming resistance will you get stronger. I want people to get smarter and to get stronger. I don't want them to get sicker and dumber. I want everyone to be MASTERS, not SLAVES. I have no interest in trying to be a slave-master like mass media does. Mass media wants us all to be stupid sheep who just follow and buy all the happy-pills it throws at us. It's a system designed to generate PROFITS. That's all "it" cares about. It doesn't care if everyone is depressed, sick and exploited. IT DOESN'T GIVE A FUCK! As long as it can PROFIT, it cares not. It doesn't care if the world is at war and scores of civilians are massacred, as long as it made a PROFIT. It doesn't care if children are systematically raped or harvested for their organs, as long as it gets its PROFITS, it's ALL GOOD.

So by making the decision to drop their dream, give in and be a cog in the MACHINE, like most people do, people are giving THEIR POWER TO THE MACHINE. I'm arguing that you should NEVER GIVE UP YOUR POWER and that you should keep it for yourself and use it for what YOU THINK IS IMPOR-

TANT. What did the five year old you think was important? Profits? Probably not. Why are so many people sick and getting sicker? The MACHINE forces you to be mechanistic like IT. It has forced you to become a rigid, numbed cog in the machine that was perfected through the industrial revolution. That AGE IS GONE AND DEAD! So why is everyone still trying to be a good BITCH for the machine? The machine is dying! Unplug yourself and run away, before it's too late! By obeying the machine you are choosing to say ONLY PROFITS MATTER, AS LONG AS SOMETHING MAKES A PROFIT IT'S TOTALLY FINE. So you are approving of and promoting war, genocide, destruction of the environment and slavery. Are you ok with that? I'm not ok with that so I will not be a part of it. I see through all the bullshit and through the eternal lies.

Don't get me wrong! If you're making a profit there's nothing wrong with that. I HOPE to make a profit! BUT it's a MEANS TO AND END. IT IS NOT THE END. I want to make lots of money so I can help other people. I want to make it so I can reach out to populations all over the world and help them through art, since art has done so much for me. We often forget that "refugees" and "victims" are people too. They have needs and wants and they strive for happiness just like the rest of us. It's not just enough to feed, house and clothe a child. That child needs a way to learn, a way to have fun, a way to express themselves, a way to find happiness. ART is not EXTRA. I will argue that it is ESSENTIAL to healthy human existence, much like Rudolf Steiner did in his time. It's exercise and NOURISHMENT for your mind and SOUL. People care more about what they put into their cars than they do about what they put in their physical bodies, let alone their mental or spiritual bodies.

People routinely pay extra for premium gasoline, then go over to a fast food restaurant and put garbage into their physical bodies. Consider the term "food for thought" and think about what you are feeding your MIND when you watch mainstream TV or movies. You are feeding your mind GARBAGE. You are feeding your soul GARBAGE. It's no wonder that everyone is so unhealthy, unhappy and sick. You have been conditioned and programmed to be a CONSUMPTION DEVICE and that's all. You have been made to consume whatever the machine chooses to feed you. You have been programmed to buy anything it offers you. You have

been programmed to believe that those things that it offers you FOR SALE will make you "happy". LOOK AROUND, it's clearly BULLSHIT! All the people who buy into it are PRETENDING to be happy. TRUE HAPPINESS comes from inside you! It's not something you can attain through EXTERNAL MEANS. They smile for photos they post on facebook and type about how exciting and great their lives are and MEANWHILE they are popping anti-depressants and anti-anxiety meds. THEY ARE DOING IT WRONG.

Love yourself. Love your art. Create and be happy. Work hard, never quit. Never stop learning, adapting and growing. As long as you keep your dreams alive in your heart YOU WILL STAY ALIVE. Support those that support you. EVERYONE ELSE CAN EAT A DICK! SEVERAL, IN FACT! Cherish your dreams. Cherish your life and make it the best you can, no matter what hand you have been dealt in the card game of life. We all have to play anyway! Don't waste your time saying "What if" or being jealous of someone else's hand. You HAVE TO PLAY WITH WHAT YOU'VE GOT. So learn to make the best of it. Remember NONE of us are perfect when we compare ourselves to each other, so we shouldn't! Each of us is totally unique and we can be PERFECT at being US. So attain perfection in realizing your true self. NOT who or what the machine is trying to tell you to be. The machine didn't want me to be "M dot Strange" so I said FUCK THE MACHINE! FUCK THE SYSTEM! We can destroy the system in our time if we all TAKE OUR POWER BACK!

For now I just make films, but I plan to do MUCH MORE... in the future.

My next film after HSM will either be a M.arionette Ghost Story or my "Apocalyptic" project I've been brainstorming for a few years.

Thank you for reading my first book and thank you to my editor Rakel for making it human readable!

M dot Strange: 2_19_11







CHAPTER 11

Bonus!
Your questions answered



When you formally start Subliminascope Studios, can I have a job?

One of my dreams is to have my own physical studio wherein I could employ a small crew to work on the films... as of right now my studio consists of me and my computers... I would like to scale up and start making more films faster... So if the day ever comes that I do have a real studio and big enough budgets to hire people OF COURSE! ^ ^

How you conceived your ideas for the Movie.

I hope a lot of that question is answered in my A_BOOK and B_BOOK... but I usually just come up with a ton of ideas that interest me by just being inspired by things that have happened in my life as well as interesting concepts, events, characters or technology I come across...

Your actual day to day schedule, like, running at 6am, animating from 8am-8pm, etc, including how you plan the project

Ok here's an average working day...

5pm: Wakeup- have toast + tea... check email and rss feeds

6pm: Check renders from the night before...make any phone calls or emails... go out for a bike ride and/or do weight training... do any other things I have to do

8pm: Eat something for dinner

9pm: Start work

5am: Quit work for the day and go run 2 miles at the park.... then come back shower and watch a film or something

9am: Sleep

You can read about how I plan my projects in my A_BOOK

If i'm just a starter in animation, with no previous knowledge whatsoever, how can i start to develop ideas for a film, and what kind of skills are required in order to make an animation?

Start watching as much animation and films as you can.... read about the process... study it and try it... you really just have to immerse yourself in it... think it...feel it...see it... DO IT... it's

the constant cycle of research---> test--->research that will help you learn a lot... also the more you know about ALL aspects of the animation and filmmaking process the better you will be... so learn it all... do it all... To make animation you need to have ALL the skills... you need to know a bit about all the arts... SO you get to STUDY them all ^ ^ It's great fun! And you can learn about animation from anything.... from dance... from nature... from watching people walk around town...just observe motions and movements and try to replicate them over and over in all forms... Your ideas should come from your heart ^ ^ At least those are the best ones in my opinion.

How do you approach your color correction process?

Well with HSM since it was all 3d animated I just made sure I got the levels and colors correct in the 3d render... this was the first project that I used a linear workflow on and it made a HUGE difference... so I kinda skipped the first pass of color correction and went straight into secondary color correction which I describe in A_BOOK... I also try to automate the process as much as possible saving "color corrected" fx as "fx presets" in After Effects so that I can just copy/paste then into new shots from the same sequence so they are instantly fixed... I calibrated my lcd monitor using pluge bars and the built in Nvidia graphics control panel so I didn't need any fancy calibration hardware... but yeh my color correction process is more of a "looking" process and the way I did that was too put all my different "looking" fx on separate adjustment layers...for example... "Glow+grain" would be one layer and "LOOKS+levels" would be another layer... then once I got all those layers looking right I would just copy/paste them onto all the other shots from the same location/setup

How do you begin to decide your theme for the story, what the main idea behind it all will be, and what are some of the ways you tie the plot to the theme in the story.

I just start writing... HSM went through MAJOR changes throughout the writing process... its like your REAL story is in there somewhere... you just need to keep writing, exploring characters...getting to know your characters better as you write

for them more... once you REALLY get to know them they will help show you the way... once you finish a draft of the script you can see the theme's trying to come through it... then you just have to choose the ones that are REAL... the ones that mean the most to you and the ones that you really FEEL... those are the ones I stick too...at first the themes won't seem to deep...its like you can just see the trees... but if you keep grinding on it trying to make it better and find the gold THEN you'll be able to see the whole forest instead of a single tree and then the true theme will reveal itself to you... I like creating multiple character stories for my films... and a simple way to tie it all together is to make your main characters have a common enemy...it can be for different reasons BUT it will lead them all to confronting that enemy at some point in the story... I'm not into tying in times, and facts and things like that..I'm more into tying in the emotions... X,Y, and Z person hate A person.... B and C person love D person.... things like that...

How did you keep you focus on the film while working on it?

The film is the only thing I have in my life so I cannot help but focus on it... I've rid myself of all distractions... all friends... I've done my best to remove anything or anyone that will take time or energy away from the film... and the film is MY LIFE... so if I'm not working on the film I HAVE NO LIFE... I have no reason for living... so I can't help BUT focus on it...

Is the world of HSM considered to be a part of the same universe as WATS?

If you read A_BOOK you'll learn that some of the characters are the same... it is in the same universe it's just in another dimension... I really loved Gumby when I was a kid... and I always thought it was such a novel concept to have the characters entering and exiting books...and then they went into the book they entered the world of the book...so think of each of my films like a book that these seem characters travel in and out of... so yes Rain and Ori are in another book

somewhere around here as well ^ ^

Why did you choose A marionette as the lead for your film? Was it a way of saying that we need to break free from our puppet master's fingers and follow our heart string's? Or am I over the TOP on this?

If you read A_BOOK you will see that you are right on my friend ^ ^

While making HSM, what lessons did you learn that could apply to live action filmmaking? If you were to make a live action film tomorrow, how would you approach it? What would your workflow look like?

Well what you pick up through the experience of making films is that you learn what can and will go wrong so that the next time you make a film you expect and are ready for those problems with solutions... The thing most people don't do enough of in live action is thorough pre-production... so storyboard every shot and make an animatic based on it as well... I would approach live action the same way I do as animation EXCEPT I would allow the actors to experiment and find their way into the characters... So I would board everything and use that as my template or insurance plan THEN I would try to come up with something better on set... if something amazing came about through experimentation GREAT if not I'd still have my boards to fall back on... My workflow would be very similar EXCEPT I would give the actors their room to work and experiment GRANTED they were good actors... IF they weren't any good I'd treat them like automatons and have them do exactly as I want just like with animated characters... So I would use the same workflow I described in A_BOOK except I would SCOUT LOCATIONS before storyboarding so I knew what the places were like before I started drawing shots up to be done in them...

Any suggestion for someone wanting to be an independant creator? (especially after high school)

Just make things... make live action films...make animated

films... just make films..MORE AND MORE... focus on original narrative fiction and NOT documentaries or parodies... Just work hard and learn as much as you can while you can... once you feel like you're good enough share your stuff online and build an audience for yourself...if you do it right you'll never have to get a "real job" It's not easy but if you want it bad enough it's totally possible...

At what point do you say enough is enough and stop embellishing the work? When is it really done? Do you ever feel like you need an outside deadline to make you finish?

If you read A_BOOK you'll see that I always work with strict deadlines and daily quotas... I try to get to %90-%95 of what I consider "perfect" and then I move on... when you can't stop tweaking on stuff it's usually that "perfectionism" thing... things COMPLETED are NEVER perfect... its only unfinished things that can stay in this far off "perfect" place to us... so once you learn that things will never be perfect if you actually complete them you get over the perfectionism thing... ALSO you have to ask yourself "what is the point of all this?" If you tweaking for too long on some stretched UVs on a model... you have to remind yourself that you're making a film NOT making a modeling demo reel... you have to remember what is important and serve that... You have to remember each part is important, yes... BUT you shouldn't get hung up on one piece, letting it prevent you from completing the work... I set daily quotas and monthly deadlines so that I'm forced to FINISH things... so I don't have time to keep tweaking on things... this helps you really focus on what's important and get things done... If your goal is to make a film... you have to realize that if you don't complete the film in a timely manner YOU HAVE FAILED... and NO ONE is going to care off of most of the things you tweaked off of anyway.. that's been my experience... people remember the VIBE...the MOOD... the EMOTION... and those things are either there are not... so make sure those things are there and don't worry so much about all the little things...just MAKE THE GAWD DAMN FILM! ^ ^

How Is the Amazing life of a uBeR dIRecterSLASHAniMater, how is the every day life of an amazing artIst?

Hmmm it's not very amazing haha... I wake up... I stay inside all night working... I ride my bike here and there...go to the bank... I sleep.... I write in my blog....I play with my cat... I watch MMA and K1 streams in a little window when ever there's a good event... I read books and comics... I'm always checking for new anime or new interesting films to watch....I work... I run laps at the park at 5am... I lift weights... I work I sleep... that's about it ^ ^

What is next? at the very least in concept

I have three different animated features I'm developing right now... I haven't decided which one will be next though.... One is a ghost story in a world similar to HSM... one is a sort of cyberpunk thing and the other is my "apocalyptic" film I've been throwing around since after I finished WATS... How do you get started on building a render farm? You just need the render server and client software... a few PCs and a gigabit switch... This gave me an idea... I'll make a page on my blog with my recommended render farm specs that I'll update like once a year or something so check my blog for that!

What makes this movie beautiful?

YUGEN

Biggest challenges staying focused and managing time. Staying away from the internet... I haven't watched TV in like 15 years... I don't have a mobile phone or Facebook or Twitter... the only thing that can distract me and suck my time is my psycho habit of constantly checking my feeds in Google Reader or checking/re-checking the same forums over and over... My workstation is NOT connected to the internet so as long as I stay in front of it and AWAY from my laptop that IS online I'm fine... So that's my biggest challenge...

What makes you want to be a UBERECTOR and make awesome movies?

It's the only thing I've found that is exciting and a never ending HUGE challenge.... I love learning and I love challenges so being an UBERECTOR is the perfect thing for me... I have tons of ideas and I want to make them real and the only way I have to do that right now is bring being an Uberector and doing it all so that's what I do.

Ice Cream eaten during production?

No... there was no ice cream ever used in the entire making of HSM... I quit eating any sweets so me and ice cream have parted ways... BUT if I go on a trip or something after HSM I'll be sure to enjoy ice cream again ^ ^

How does HSM relate to the world's current state?

If you read A_BOOK you can read about what a HEART STRING MARIONETTE is... so at this point in time we're seeing a huge divide in the world... the OLD REGIME which is the status quo which fights change... profits are the most valuable thing to it.... it thinks profits are more important than people and the nature VS. The new blood... truth... transparency... human interest...global consciousness... So with HSM I'm stating my position... I'm saying the old way IS and always was WRONG... the best thing we can do is stay connected... to remain a HSM... if you do what you feel is right it probably is RIGHT and will be right for the world...

How do you stay motivated on a day to day basis? Anything to do with your diet and exercise? How do you get over burnout or creative slump?

I make sure I only work 8-10 hours a day/7 days a week....and I make sure I get 8 hours of sleep a night... I also run 2 miles every morning and I lift weights for 30 minutes three times a week... I don't eat or drink any poison like SODA or PROCESSED FOOD... nor any aspartame or any other chemical

shit... I don't take ANY medications... I've never smoked... I don't use any drugs... I DO take vitamin and herbal supplements and I drink lots of NON tap water... I haven't watched TV in over 15 years... I don't pay any attention to mass media bullshit... I only have a few friends... I don't waste my time with toxic/regressive people... I drink green tea instead of coffee... I freestyle as a sort of meditation... I spend most all my time alone... I get as much quiet time as I can... when I go anywhere I always listen to my ipod so I don't absorb people's useless conversations and shit like that... Also... read the book THE WAR OF ART by Steven Pressfield it WILL change your life...also check out the ACCIDENTAL CREATIVE podcast... keeping yourself creative and motivated over long periods of time is a science and you've got to figure out your formula...

Are you in love with your characters in a movie? If so, how much do you love them?

YES actually I LOVE all of them... I think their the best for whatever they are supposed to portray... once they are built and come to life I NEVER betray their character...once I find out who they really are I go back and change the script because it usually has tons of things they would never say or do... If they are supposed to be an EPIC ILL HERO I have to make them so AWESOME I get goosebumps when they are on screen... if they are supposed to be cute or pathetic then I work on them until they can make me cry with a simple movement... if they are supposed to be funny I don't stop working on them until every line they utter makes me laugh... if they are supposed to be hideous I keep at them until I question my own sanity with making such a character... so yeh I LOVE them all SO MUCH!

How do you prevent/deal with carpal tunnel/soft tissue injuries from such hardc0re grinding?

I guess I've been lucky in this respect as I've never had any major problems... the precautions I take are to use one of those rectangular wrist pads in front of my mouse pad... and I wear this neoprene/velcro wrist strap on my wrist... its a weightlifting wrist brace thang... it limits the my wrist's range of motion

as seems to help a lot because it starts to hurt when I forget to wear it... I also do weight training three times a week... specifically for my arm/wrist I do olympic barbell curls and reverse curls to keep my wrists and forearms strong... I also do push-ups....

What is your specific ethnicity. details details

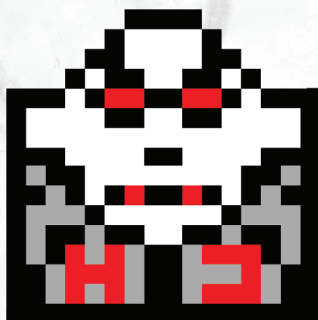
I'm one part Croatian...one part Hispanic...one part Irish and one part Scottish...with some Native American thrown in there as well I'm told... and when I was a kid my doctor said that I had African genetics after examining my spine... So I don't really know? haha

Hellos Like I noticed both you and like Jhonen Vasquez like made a video for like Left Rights music videos. Has Mdot like ever met Jhonen IRL or like at a convention or something?

Actually we're both from the same hometown San Jose, Ca... but I've never met him... I don't go to many conventions either... they hold a Fanime in San Jose and I always like going over and looking at peoples costumes ^ ^

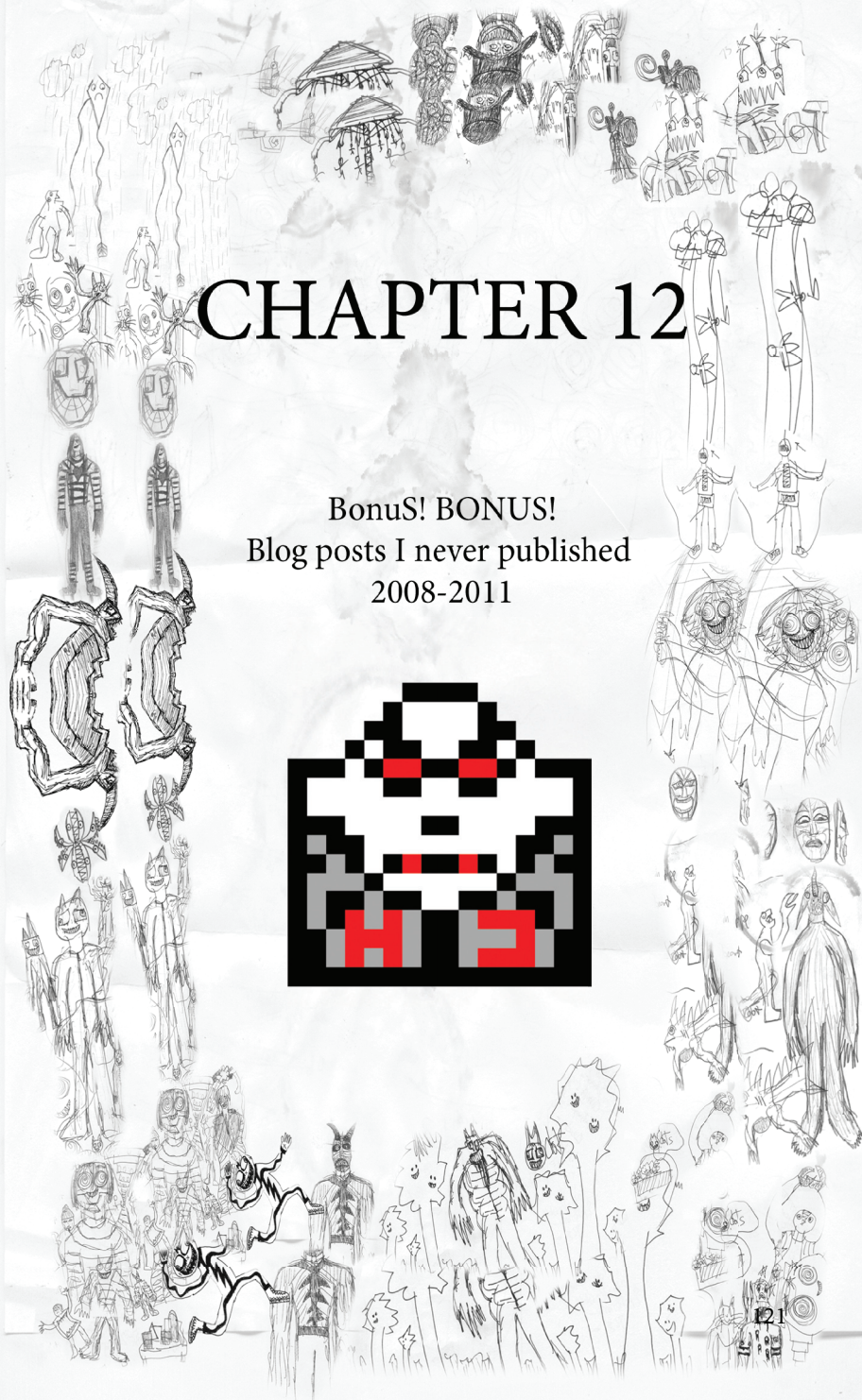
Do you see yourself married and raising children?

No... my films are my children and I'm married to my art... its like I have a new child every 3 years 0_o



CHAPTER 12

BonuD! BONUS!
Blog posts I never published
2008-2011



I looked through all the draft posts from my blog the past few years. For whatever reason I never published these things. Some are incomplete but IF you can't get enough of my psycho run-on sentences here you go!

This may sound crazy BUT if you think about the world's biggest "design" firms.. ya now those places filled with hipper than hip hipsters who set the scene for scenesters by making TV commercials and crap like that...

Like if you own one of those things or work for them... to be on the top of the heap... the most like highly regarded work would be for a shoe company like NIKE or a soft drink company like COKE... so you have all these talented artists working on these projects which makes them in effect ALL SHOE SALESMAN or SUGARWATER SALESMAN!

OR you could go even HIGHER and make titles for someone else's film....EXCITING 0_o... Just yesterday I overheard these 12 year olds talking about their favorite movie titles...COUGH.... Yeah I know they make tons of money and are able to reproduce comfortably at will and consume lots of goods BUT in the end what do they have to show for all their hard work and dedication? At the end of the day they have to admit that they are GLORIFIED SHOE SALESMAN or peddlers of SUGARWATER ^ ^ If you ever saw "Pirates of Silicon Valley" there's a line in there where Steve Jobs is trying to get some guy from Coke or Pepsi or somethin to work at Apple and he says "do you want to sell sugar water for the rest of your life or do you want to come with me and change the world" Then later the sugar water salesman fired Jobs from his own company ahah NEVER TRUST A SUGAR WATER SALESMAN!

Is that what you want to contribute with your life energy? "I HELPED SELL MORE SHOES" "I HELPED SELL MORE SUGAR WATER" "I helped a huge corporation who doesn't give a fuck about the planet or the well being of people make more money... I was a great cog in the machine!"

So every "designer" to me looks like Al Bundy with a fauxhawk
^_^ I once met this like American hipster design crew in Brazil for Resfest and they were the biggest bunch of pretentious douchebags you could ever meet outside of Hollywood... they acted so high and mighty because they went to some fancy art school and now they sell shoes and sugar water haha... is anyone OUTSIDE of design or sugar water and shoe sales going to remember any of these fools? Probably not... Does anyone (THAT IS NOT A DESIGNER) get together with their friends and talk about their all time favorite commercials? I HOPE NOT 0_o

So I say create your own original works and PROMOTE YOURSELF and YOUR THING whatever it may be... doing design is a great way to make money BUT ITS NO WAY TO LEAVE A LEGACY... I'm assuming you want to do that...if you just want to be a cog in the machine... a drone that consumes, marries, and reproduces its all good I guess... but if your one of those RARE people who wants to make your own mark in the world... selling shoes is not going to help you do that me thinkS... That same hipster design crew were so DOUCHE_E they felt they had to apologize to Brazil for America?! 0_o NO KIDDING before they showed their 15 minute masterpiece that has since been forgotten since it was so mediocre ^ ^ they were like "We want to apologize for America and what they have been doing etc" So it seems like they don't have any BALLS either haha I mean if they did would they as "artists" allow themselves to be the BITCH of some marketing pricks on every gig?

Well yall know I'm a geek deep into teh hardware and software BUT one thing I don't get is people's obsession over what NLE they are using...

I started editing with two vcr's and a Dj mixer... then I had some linc control software for my Quadra 610 that took longer than editing with two VCR's so I went back to that... but yeh that was linear editing...

Once I got into non linear editing I was still trying to do the same thing... edit... tell the story...
ALL NLE's allow you to CUT and that's all you need... can it overwrite and insert? Can it ripple delete? AWESOME GO! As

NLE's have progressed have I seen more great films? NO! I've just seen more people bitching about and arguing about and shelling out TONS of money to trick out they NLE when in the end they usually make the same old BLAND status quo CRAP that no one wants to watch...

It's not the software that makes you an "editor" its EVERY-THING ELSE... now I'm not claiming to be the greatest editor in the world BUT you also won't hear me complaining about my NLE because I know it is only a MINOR TOOL...

I recently switched from Final Cut Pro to Adobe Premiere Pro... why? For workflow purposes... I use Cinema 4d... Cinema 4d is tightly integrated with After Effects...I use After Effects and Premiere Pro is tightly integrated with After Effects so I went with Premiere Pro... I would NEVER use anything just because people claim its the "industry standard" I use what best fits my workflow and allows me to freely create...

So your hardware doesn't make you and neither does your software...YOU are the most important factor... your vision, skills and creativity...

So I'll start editing next week and if the edit SUX or is GREAT... its because of me not the software...

Brand fanboys like to try to belittle people for not using the "Professional tools"... but if you ask me.... I think many of the status quo professional tools are CRAP... I tried Maya... HATED IT.... I tried Pro Tools... HATED IT... I used Final Cut Pro for a long time until it turned into inefficient bloatware so I move on...

As far as ease of use and flexibility goes ...and a good balance of power and usability here's my current software tool choices...

3d modeling/animation/rendering= Cinema 4d

3d sculpting= Zbrush

Compositing= After Effects

Editing= Premiere Pro

Music creation: Ableton Live

Audio mixing/mastering= Cubase

Now don't even get into the whole CAMERA thinG

NOW "professionals" are GREAT people to learn from as far as the technical details go... BUT not for the actual making of films... Example: You could learn a TON just chatting with an awesome DP... BUT I wouldn't ask him/her how to make a film....WHY?

Professional film production is a business... an industry... it employs tons of people... the process and the tasks have been picked apart and micro managed to death because that means more jobs for more people and I understand that BUT if you are just some random person in a bedroom like me without bags of money or family connections in the biz or something it makes no sense to try to learn how to make films from those people... In a professional setting the tasks/jobs are extremely fragmented... compartmentalized...

Ask a professional animator how to animate and you'll learn a ton... ask them how to make a film and they'll say something like... find a director or a studio to work for... ask them what they do when they have a technical problem "Oh just have the TD fix it" ME AND YOU AINT GO NO MOPHUCKIN TD!

Ask a professional director how to direct and he'll say some helpful things MAYBE... ask him how to make an animated film...he'll tell you to hire animators after finding a producer to raise the money to HIRE animators because thats whats required to make a "professional quality film" or something like that...

Ask a screenwriter about writing and he'll probB teach you a few things... ask them how to make a film and they'll say something like... find a director who likes your script.... Ask him about what online codec you should use and he'll run back to his Starbucks on Wilshire BlvD...

These people are all CODEPENDENTS ^ ^ USUALLY they only know how to do WHAT THEY DO.... Now if you want to go that route you should listen to what advice they have on film-making...but if you want to do things on your own like me then they are the WORST people to ask...

If you ask a "professional" about how to be a 3d animator they will probably say... pay your \$200,000 tuition to go to CalArts

to learn from "professionals"

NOW this works great for the film and animation industry... they are able to consistently create films of high technical quality and make tons of money every year... My argument is about ME and YOU having to come to terms with the fact that we can't emulate their process on our own... IF WE TRY WE WILL FAIL if we don't have the money OR we'll take 25 years to make a film on our own ^ ^

Think about the word "filmmaker" Does a professional film director actually "make" the film? NO THEY DON'T! So why do we call them "filmmakers"? Because that's what the world has seen for the most part up until now... So my point is DO NOT ASK PEOPLE WHO ARE NOT FILMMAKERS HOW TO MAKE FILMS unless you want to become dependent like they are...

This is why I'm introducing the title UBERECTOR ^ ^ Because "director" or "animator" doesn't accurately describe what I, Dave4096 or Jeff Lew have done... We are "UBERECTOR's" That will be my credit on HSM... I will provide a detailed description at a later date... Ubertector's are the first total TRUE FILMMAKERS because we do it all...

So if you want to learn about "filmmaking" ask an UBERECTOR cause they know it all and do it all! ^ ^

NOW if YOU know how to do it all AND you want to make your films WHY AREN'T YOU?! Get in touch with your inner UBERECTOR and throw that shit down!

If you want to make films and don't know how to do it all yet... don't worry HAVE FUN and enjoy the process... study it all... try it all...practice it all... and in time you'll be able to do it all ^ ^ I learned it all through books and teh internets...stuff that we all have access to now FOR FREE probably ^ ^

These days it seems there is more talk about making films than like there is film makinG... Its like ALL THIS NEW AWESOME shit has been made available and affordable... stuff for production and distribution.... SO since most people are terrified of walkin the walkand they LOVE to make excuses as to why they cant do the damn thing... ALL I hear about is WHAT IS WRONG with the "independent filmmaking" environment er whatever... People

ask me about how to solve these "problems" and I'm like WHAT PROBLEMS?!?! I'm doin the damn thing and ITS GREAT!! I don't have any problems!! This is the BEST TIME EVER to realize yer cinematic dreams... Problems?! THERE ARE PEOPLE IN THE WORLD WITH REAL PROBLEMS yeh but some hipster wannabe indie filmmaker without a RED camera doesn't have a PROBLEM yo... well actually just an attitude problem... he is severely lacking in passion... If you aint got that... well... no amount of whining and fundraising is gonna do a damn thanG...

Of course I know there is teh whole lucrative business of selling wannabe filmmakers silver bullets to make them get of they asses and do sheT... books, workshops, consultants...and all that... I'm always amazed when I'm sitting here animating with these off the shelf computers... with my beloved Cinema 4d in this non professional room with non professional non schooled meH... and like I'm making the illesT shiT and its rendering quick on my off the shelf render farm... I'm like "WHY ISN'T ANYONE ELSE DOING THIS?!" I guess Dave4096, Jeff Lew, and myself and the only d00ds creative enough, technical enough and dedicated enough to do this whole solo 3d animated feature film thang right now? If you got the skills, the idea and the time why aren't you?

I'm sure there's a million good reasons why you are not BUT in the end... the audience...the world... DOES NOT CARE... you either create it and release it to them or YOU DON'T... Looking at things this way really caused me to be a lot more dedicated... Its like THE SHOW MUST GO ON... the world isn't going to wait for you or give you the perfect opportunity to do what you want... you have to make the opportunity for yourself... Its like this...

I pretty much HATE everything when it comes to film and animation... as pretty much everything in film/animation is a tired, lame, lifeless lump of cliché and seen it before ball of MEH... and I don't have that "awesome" disease... you know that disease people get and they think everything is "AWESOME" yeh I don't have that... cause when you get that disease you lose this important thing called "taste" and usually since you don't have any taste you will make crap because your brain is going "AWESOME AWESOME AWESOME"... you make the thing...post

it online and all the people with the awesome disease go "AWE-SOME AWESOME AWESOME" then a picky bastard comes a long and tears it apart telling you where everything is stolen from and goes MEH... NOW just like in nature when predators go after the weak and sick the people without the awesome disease weed out the artistically failing... BUT then in the internets like environment the people without the disease are usually labeled "trolls" and are blocked and banned so then the people with the disease continue they circle jerk of awesome... praising the mediocrity as if it were they own MEHful creation making for a SECK interwebian ecosystem ^ ^

SO if you don't have the disease don't feel bad because if you adhere to such high standards with your own work you'll probably make great stuff... and its usually other people INVOLVED in making films/animation who HAVE the disease which is why its so BAD... the regular audience DOES NOT have this disease so if you make crap they will see it as so...

The awesome disease is like a side effect of low artistic self confidence... its like people who are quick to tell someone they love them because they want to hear that phrase told to they own face... being a creative person and like creating stuff is tough yeh... so the awesome disease is like a form of self defense for the new-born artist and thats ok... I probably had it myself early on... but as time goes on you need to shake off the awesome disease or your work will never take off past the MEH city limits...

BUT even though I don't have the disease I haven't become a h8ter if I see something online that is meh or fail... I don't say anything at all... I don't leave any comment... I believe thats best... I used to be a H8ter and I got banned from a few forums and I realized its a waste of time... there's so much to doeS and the internets is a big place why waste your time and energy trying to tear someone down when you can use that time and energy to build your creations up? I know what your going to SAY! FOR TEH LULZ! You should know by now that I R some counter culture extremist wacko right? Ok just so YeR aware...

Now I've been reading all these articles about how Avatar is the "future" of filmmaking...hmmm... I was reading the new American Cinematographer magazine and it had all these ridiculous

photos from the production of Avatar of horses wearing mocap suits ridden by guys in mocap suits wearing ridiculous helmets on huge sets filled with massive cameras and equipment and tons of people... while I was looking over all that stuff I was thinking "WTF why not just do it fully animated? Like keyframed?!" NOW regular people like me and you will never have access to all that expensive ridiculous stuff so apparently the future locks us out of making films right? The studio system is trying to distance itself from all the films created by "amateurs" and Avatar was their big hope.. they are also fighting to keep people coming to theaters hence the "YOu must see it in 3d" phenoM cause if you don't... let's ask Jimmy Urine about that "You must see avatar in 3-d or it is just dances with wolvez" It's the same old thing in a new way and they were praying people would PAY and it seems they have paid like billions and shet...

So since they were successful with their mocap alien horse version of Dances with wolves in space in the future where people still say "We're not in Kansas anymore" cuz some cliches just have to be relived over and over for some reason does that mean we are doomed to like not exist in the future?

NAH... ya see James Cameron used all that ridiculous expensive tech because he wanted full CONTROL but he could of had full control if he would make a film like I does... I have full control of everything because I do everything... he had to pay all that \$\$\$\$ because he wanted full control but he doesn't know how to do much of anything besides write and direct... he was a dope artist back in the day so he should learn 3d and shet and shave %80 of his budget off...

Now you might say "he's an important like famous person he doesn't have time for that!" Oh yeah why not? What should a "filmmaker" be doing? I saw they should be making films! So the future of filmmaking ONLY INCLUDES US! ^ ^ So catch these cliché ridden, predictable, ridiculous, vapid, MEGA budget spectacle movies while you can...

This is stuff I will include in my book... BUT since my friend Mike-Steve emailed me yesterday letting me know he was going to set forth on a 3d animated feature with our beloved Cinema 4d I thought I would post some notes here about the process... If

you flip through this thread you can read my pals Dave4096 and Jeff Lew's thoughts about the process as they both have made 3d features alone in "Archon Defender" and "Killer Bean Forever"

Motivation:

Now I have nothing against making money... but I don't think that the dream of making mega dollarZ alone can keep you going through the LONG grueling process...if your goal is to make money you'd be better off working a regular job that will actually pay you hourly for your work...its nice to dream about selling yer movie for a million dollars but in the end its not a noble enough cause to keep you going me thinks... To stay motivated I believe the film has to have a message in the story or something that you **STRONGLY** believe in... something **YOU NEED** to share with the world... we all have something special inside us that no one else has and I believe you can share this with the world through your film... **NOW** saying that I think you should also work hard to make sure your able to make some money off your film as well **BUT** I believe that your first film is like your introduction to the world and you have to be ok with giving it away for free to gain an audience for your next film... but yeh so you need to **LOVE** your film to stay motivated and usually ideas that we believe "will make money" or not ones we love...so forget those "money making" ideas and make a film that takes a life from the passion inside your heart! I've seen it a **BILLION** times... d00ds make the "marketable" film and no one wants to watch it because "marketable" usually means derivative and lacking soul and passion...

Organization:

Now you may be able to be disorganized and complete a short but when it comes to thousands of shots, tons of characters and locations you will probably get lost in the chaos and fail doing a feature without a logical and **TESTED** workflow... So before you start **ANYTHING** plan it out on paper first.... draw workflow pictures... make lists of all the assets you need to create and come up with the best ways to organize them so that its flexible and easy to navigate...



M DOT STRANGE Press Highlights

New York Times, M dot Strange Finds a Way at Sundance , 1-27-07

EXCERPT- Wearing a black stocking cap and sporting a wisp of hair under his lip, M dot Strange, whose actual name is Michael Belmont, looks more like a snowboarder who wandered over from the nearby chairlift than a big deal filmmaker, but he represents a new paradigm of filmmaking that could have a profound effect on the traditional models of film production, distribution and animation. The money is not there yet — M dot Strange is doing a brisk business in T-shirts associated with the film — but the Web has proved that if you produce something the consumer wants, a business model might follow.

Wired Magazine, Strange + 8-Bit + Anime = Str8nime. Learn DIY Filmmaking from M dot Strange, September 2007 issue

EXCERPT- It's anime on amphetamines — with a throbbing techno beat and a dash of Kabuki. Most of all, M dot Strange's berserk and beautiful *We Are the Strange* is a triptastic triumph of DIY filmmaking. Strange (former Web designer Michael Belmont) spent three years and roughly \$20,000 crafting his feature-length debut — learning animation, creating virtual landscapes, and scouring gutters for props.

New York Times “Carpetbagger” interview, Youtube’s growing influence , January 2007

M dot Strange's first feature, “*We Are The Strange*,” came to Sundance with a huge YouTube audience. The Carpetbagger sits down with him.

Liberacion , Mon film est un message encodé pour les humains des années 3010 , March 2007

EXCERPT-*Etrange film, étrale d'histoire* que celle de *We are the Strange*, long métrage d'animation 100% fait maison par l'énigmatique geek M Dot Strange, alias Mike Belmont. Pendant trois ans, le jeune homme de 27 ans, basé à San José en Californie, s'est enfermé avec sa Gameboy dans sa chambre bourrée d'ordinateurs, travaillant comme un forçat à la réalisation de cet ovni hypnotique.

Triple-J- National Australian youth radio, Str8nime, 12-2-07
We are the Strange profiled by host Mark Fennel.

ABC World News, Sundance Sucks: Is Youtube Its Successor?, 12-2-07

On camera interview about my experience at Sundance 2007.

Speaking Engagement/Workshop Highlights

Resfest Brazil, Sao Paolo, Brazil, March 2007

Two solo lectures about DIY filmmaking and mixed media animation.

Picnic Conference, Amsterdam, Netherlands, October 2007

One solo lecture on next generation filmmaking and one panel about online film distribution.

Berlin Talent Campus, Berlin, Germany, February 2008, 2009

Guest "Expert" Two solo workshops on internet distribution and DIY filmmaking, also hosted one event and was on two panels.

BAVC Innovation Salon, San Francisco, Ca, March 2008

On a panel about independent filmmaking

South by Southwest Film Festival, Austin, Texas, March 2008

On a panel about online film piracy.

Final Cut Pro Supermeet, Las Vegas, Nevada, April 2008

Featured Speaker. Solo workshop getting into the details of high definition mixed media animation production.

DIY DAYS LA/SF, Los Angeles, San Francisco, May 2008

Featured Speaker. Two solo workshops about internet film distribution + 2 panels.

Youtube Filmmakers Event, Los Angeles, Ca, June 2008

Featured Speaker. Panel about my experiences as a filmmaker on Youtube.

Virginia Commonwealth University, Richmond, Virginia, July 2008

Featured Speaker. Solo workshop about creativity and developing your own style.

Acko Film Festival, Bratislava, Slovakia, October 2008

Featured Speaker. Two solo workshops about internet film distribution and mixed media animation.

Power to the Pixel, London, England, November 2008

Featured Speaker. One solo workshop about internet film distribution + 2 panels.

World Gone Digital, Rome, Italy, November 2008

Featured Speaker on a panel about self distribution.

Macworld Supermeet, San Francisco, Ca, January 2009

Featured Speaker. Presentation about 3d character animation techniques.

Fresh Film Festival, Limerick, Ireland March 2009

Special guest speaker. Workshop about 3d character animation techniques and did stop motion animation with a classroom of 10 year olds.

Edinburgh Film Festival, Edinburgh, Scotland June 2009

Special guest speaker. Workshop about online film distribution and building audiences.

PIXEL conference, Paris, France December 2009

Special guest speaker. Workshop about online film distribution and building audiences.

Other

Most popular full length animated "movie" on Youtube as of 10-09. Featured three times on the front page of Youtube.com

Original videos have over 4.25 million views on Youtube with 7700+ Subscribers

- Recently featured in the book “Crowdsourcing” by Wired Magazine contributing editor Jeff Howe and the book “Friends Fans and Followers” by Variety writer Scott Kirsner.

Education

San Jose State University, 2002, Bachelor of Science : Kinesiology Major, Nutrition Minor

Miscellaneous

Has a bike.

